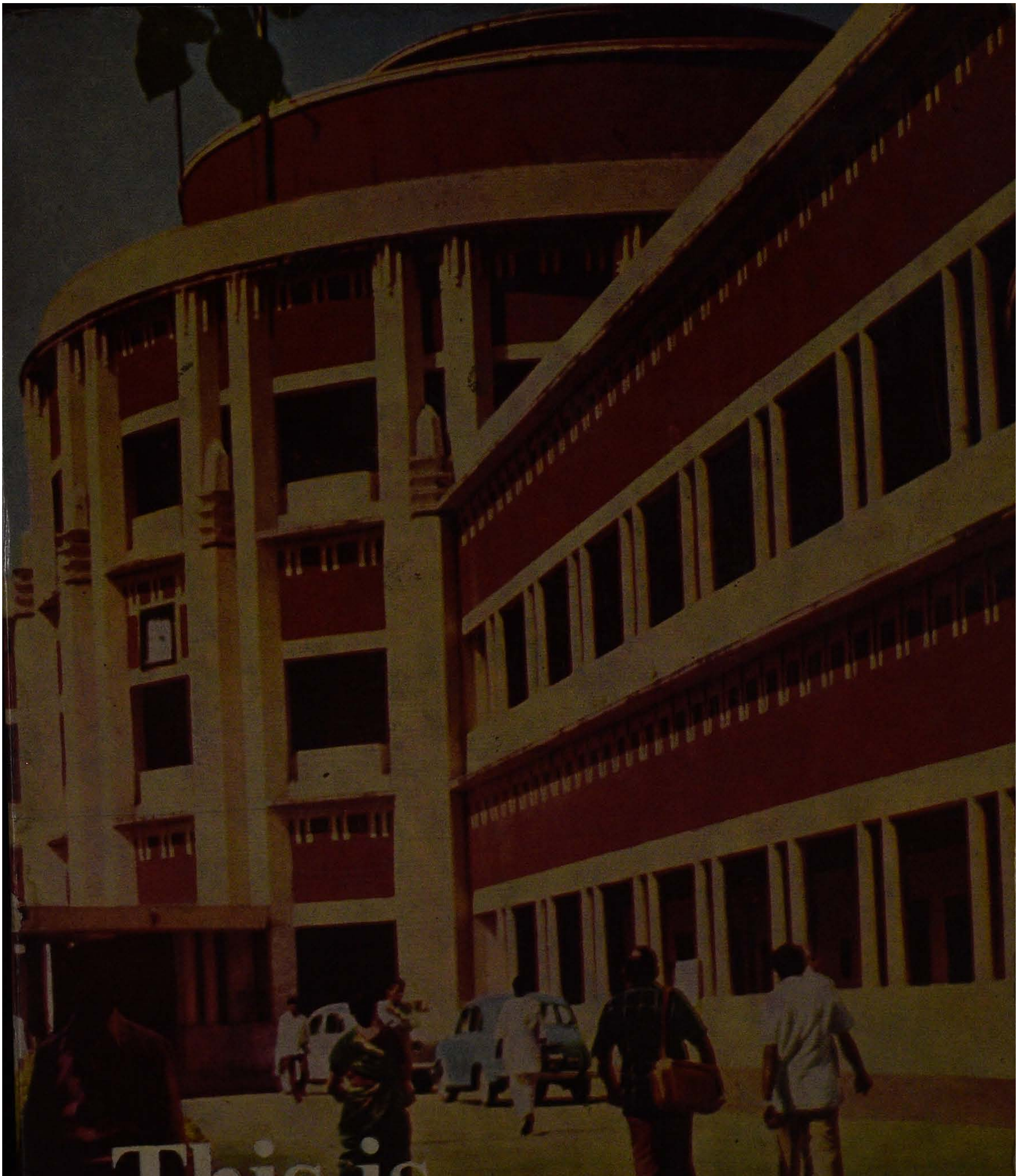

This is All India Radio

U.L. BARUAH

Prime Minister Indira Gandhi's broadcast to the nation.

THIS IS ALL INDIA RADIO

—a handbook of radio broadcasting in India

U. L. BARUAH

PUBLICATIONS DIVISION
MINISTRY OF INFORMATION AND BROADCASTING
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PREFACE

I am happy to associate myself with this publication through this preface.

"This is All India Radio" is a handbook designed to be a convenient source of information about AIR and the various aspects of broadcasting which in its reach and impact constitutes a powerful medium of mass communication in the country. The history of Indian Broadcasting is closely linked with the history of a momentous era which witnessed the Indian struggle for independence, attainment of freedom, the beginning and the advancement of the process of rapid economic and social development. The "Little Red Book" a small handbook brought out in 1945 and meant for the junior programme staff, is outdated and the present handbook seeks to trace the history of broadcasting and project a comprehensive picture of AIR and its various activities.

Shri U. L. Baruah, former Director-General of All India Radio with his rich and varied experience in the Organisation, has provided in this book an indepth study of the growth and development of broadcasting, an analysis of the organisational structure covering administrative, engineering and personnel divisions and a detailed account of the programme services encompassing home, commercial and overseas broadcasts and the various development activities in progress.

This handbook is aimed at not only those who are associated with All India Radio but also at any one who has the general interest in understanding the art of mass communication by

broadcasting. Some of the material included in it is there for purpose of reference, to be consulted rather than read. From this book one can learn the technical capacity of the broadcasting apparatus, see what is offered to the people for their pleasure and profit and find the 'access' to broadcasting.

All India Radio
New Delhi

K. C. SHARMA
(Director General)

28 July, 1982

Introduction

Throughout my over thirty-five years in broadcasting I always felt that lack of authentic information about the diverse activities of AIR was a great handicap in projecting a proper image of the organisation. While a broadcasting organisation is judged rightly by the programme one has heard or viewed, an appreciation of its organisational structure, the mode of its functioning, its norms and values would help to see things in the proper perspective. Governmental and other agencies, which seek to use it for disseminating information about their activities need to know how it functions. Members of the public, who wish to seek access to the media or musicians who wish to perform before a wider audience have a right to know as to how AIR or Doordarshan operates. Members of the parliament, who are concerned about credibility and effectiveness of the electronic media deserve to be fed with far greater amount of information than is possible in the Annual Report of the Ministry of Information & Broadcasting to Parliament or in answers to questions in Parliament. New recruits to AIR staff need to have a view of the organisation as a whole and be familiar with its traditions quickly. Members of the various services including the Indian Administrative Service, who are posted to AIR or the Ministry on deputation must have information about AIR in a handy form. There are the media critics who must know more, to be able to function as effective watch dogs over activities of the electronic media, which as I have pointed out elsewhere in this book has a wider accountability to the public at large.

Colleagues in foreign broadcasting organisations seek information about our plans and practices, about staff norms and work procedures, in addition to the foreign media experts and social-scientists who seem to be worried about the 'ineffectiveness' of the electronic media in the third world. The

growing number of departments of journalism or institutes of Mass Communication within the Universities and outside--both in India and abroad, seek information about the Indian media.

It is a diverse clientale that I have in mind, but they all seem to be interested in a total view of the organisation, which I have tried to provide in the narrative. The various tables give information about individual radio stations, while my approach has been historical, the crucial date for most of the information provided is January 1, 1982. Naturally I could not deal with all the areas and problems of radio broadcasting in India. I have not dealt with the women's and children's programmes of AIR, not because they are less important but because of lack of space. I do hope subsequent editions will be able to do so, and cover television as well.

The second chapter on RADIO ENGINEERING is entirely the work of Mr. Om Prakash Khusu, Director of Frequency Assignment. I am grateful to him and to each of my former colleagues in AIR, who have readily given me their time in collecting data and fishing out information. I must make special mention of Mrs. Madhumalati and Mr. A. R. Krishnamurty, for the interest they have taken in collecting data and my old friend, Mr. Pulin Behari Barthakur, Director of the Publications Division in publishing the work. I am particularly grateful to Miss Manek B. Laher, who edited the book and Mr. Sukdev who typed the manuscript.

I enjoyed writing about an organisation with which I was associated all these years. I must thank the present Director General Mr. K. C. Sharma for making this possible. If this exercise at public information helps to improve AIR's accountability to Parliament and the public at large, I shall feel amply rewarded.

NEW DELHI. U. L. BARUAH

CONTENTS

I	History in Outline	1
II	Organisation and Control	23
III	Radio Engineering	34
IV	Programme Output and Pattern	45
V	Public Access and Participation	55
VI	News Services	67
VII	Rural and Farm Broadcasting	83
VIII	The External Services	93
IX	Educational Broadcasts	106
X	Commercial Broadcasting	118
XI	AIR's Cultural Role	130
XII	National Programmes	143
XIII	Minorities Programmes	152
XIV	Youth and Sports	160
XV	Party Political Broadcasts	170
XVI	Audience Research	181
XVII	Personnel Matters	190
XVIII	AIR's Sixth Plan	202
XIX	The Non-Lapsable Fund	213
XX	AIR Archives	223
XXI	List of Tables	231
	Index	353

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I

HISTORY IN OUTLINE

As in many other countries of the world, broadcasting in India began in the twenties with the efforts of amateurs followed by private enterprise. The Radio Club of Bombay broadcast its first programme in June 1923, and the Calcutta Radio Club in November 1923. The transmitters were loaned by the Marconi Company.

The Madras Radio Club, with a 40 watt transmitter began transmitting on July 31, 1924. It was assembled by C. V. Krishnamurty Chetty who brought the components from England on completion of studies there. This was later replaced by a 200-watt transmitter. Two and a half hours of transmission consisting of music and talks was broadcast every evening. The service closed down in 1927 due to financial difficulties despite a share of licence fee granted by the Government to the Radio Clubs. The Madras Corporation resumed the service on April 1, 1930 and continued it till All India Radio took over in 1938.

BOMBAY STATION

Organised broadcasting in India began when the first station of the Indian Broadcasting Company (IBC) was inaugurated at Bombay by the British Vicerory of India Lord Irwin on July 23, 1927. Five weeks later, on August 26, 1927, the Calcutta station was inaugurated by the Governor of Bengal, Sir Stanley Jackson. The stations were operating on medium wave on 1.5 KW power, and broadcasting by the end of the year to 3,594 licence holders. Welcoming the gathering at Radio House in Apollo Bunder, Bombay, the Chairman of the Indian Broadcasting Company, Sir Ibrahim Rahimtoola had a wider vision of Indian broadcasting. He said : "India cannot lag behind the

rest of the world in so great a development, the potentialities of which are only just beginning to be realised. One of the greatest problems of India is that of distance and the consequent difficulty of maintaining efficient communication between her component parts. It is the recognised merit of broadcasting that it annihiletes distance so far as the transmitting of sound is concerned. With the advent of efficient broadcasting there is nothing to prevent, in time, the farthest confines of Kashmir, Sikkim or of Travancore simultaneously receiving the news of the moment. In other directions broadcasting may well claim to be able to banish the odium of isolation, and provide entertainment and education. He went on to say : "Although by composition ours is a commercial company, it is the earnest desire of the Board of Directors to work broadcasting in a spirit of public service. The problem is certainly not an easy one. One of the greatest difficulties in our way is that of languages. We have to cater to a population speaking various languages and having a multitude of tastes, and we realise that our task will need imagination, first-hand knowledge, and hard work. Technically our equipment, both here and in Calcutta, is the best that can be had and uptodate in every aspect, but that alone is not sufficient to ensure success. The Board and the Company Executive Officers are determined to leave nothing undone—so far as it lies within their power to make broadcasting in India a success".

The Broadcasting studio at Radio House at Apollo Bunder was connected by P & T line to the transmitter located at Worli. The acoustic treatment of the studies through hangings of coloured drapery attracted considerable attention in the contemporary press.

CALCUTTA COMMISSIONED

Sultan Chenoy, Managing Director of IBC was proud of the impact of broadcasting, when he spoke at the inauguration of

the Calcutta station a few weeks later. He said : "We have already received a remarkable proof of the value of the service of broadcasting. As your Excellency (the Governor of Bengal) knows, parts of Bombay Presidency have of late been visited by disastrous floods involving the complete isolation of large tracks of Gujarat and Kathiawar, and letters have since reached us which say that the only news of the outside world received by the flooded areas for a week was through the Bombay Broadcasting station. The news was taken down and distributed as widely as possible".

The *Statesman* of August 27, 1927 reported that the inaugural programme of the Calcutta station was distinctly heard in Rangoon. The studios were soon shifted to No. 1 Garstin Place. Both the stations at Bombay and Calcutta did much for encouragement of music and drama. The inauguration of the stations was heralded by the publication of the *India Radio Times* in July 15, 1927. Indian Broadcasting Company's Bengali programme journal *Betar Jagat* which still exists, began publication in 1929.

IBC UNDER-CAPITALISED

The Indian Broadcasting Company had an authorised capital of 15 lakhs, of which 6 lakhs were issued and paid. The revenue of the company consisted of (1) 80 per cent of the licence fee charged by the Government at the rate of Rs. 10 per annum and (2) a 'tribute' of the invoice value of the wireless receiving apparatus which had to be collected by the company from the dealers. After the initial cost of installation of the stations, the company had little resources to fall back upon. The number of licences was too small to meet company's expenses. The number of sets at the end of 1928 was over 6000 and the annual increase was not even one thousand. IBC's

monthly expenditure was Rs. 33,000. It had accumulated a loss of about 2 lakhs. The company approached the government for assistance. In spite of a loan being advanced by the Indian Post and Telegraph Company, IBC went into premature liquidation from March 1, 1930. The reasons for the failure of the company was given on the first report on the progress of Broadcasting in India (1939) as under-capitalisation and high price of receiving sets, which was Rs. 500 for a four valve set. It has been described as a 'formidable deterrent'.

GOVERNMENT TAKES OVER

The liquidation of the company led to many representation to the government for the continuance of the service. The government decided to take over the stations at Bombay and Calcutta at the depreciated value of its assets and staff at the existing terms of the company. Thus from April 1, 1930 broadcasting in India came under the direct control of the government. It was placed in the Department of Industries and Labour under the designation 'Indian Broadcasting Service'. A Central Broadcasting Advisory Committee was set up to advise the government on matters relating to the management and development of broadcasting in India. Faced with financial stringency the government reduced IBC's monthly expenditure to Rs. 2400 and then further to Rs. 2200. Faced with 'recession' the government finally decided to close down the broadcasting service. This was announced in a Press communique of October 10, 1931.

The decision naturally caused widespread resentment and certain amount of agitation specially in Bengal. It was reversed on November 23, 1931. The Government of India decided to continue the service by increasing duty on the Receiving Sets and valves separately from the existing 25 per cent to 50 per cent. By May 5, 1932, the government had definitely decided

to continue Indian Broadcasting Service under state management. By the end of 1932 when the BBC started its Empire Service, the number of receivers was 8557. It increased to 10,872 by the end of 1933. The number jumped to 16000 by the end of 1934, when the government embarked on a policy of development of broadcasting by sanctioning Rs. 2.50 lakhs for the establishment of a radio station in Delhi. The new Controller of Broadcasting, Lionel Fielden, who was seconded from the BBC, took over on August 30, 1935. Meanwhile a sum of two million rupees had been sanctioned for the development of Broadcasting in India. The new Controller and Mr. Kirke, an engineer who also came from the BBC, recommended an investment of four million rupees. In their report they had pointed out that by that time England had made an investment of over 100 million rupees.

Despite formation of the Indian Broadcasting Service, parallel efforts to expand broadcasting seem to have continued. The Marconi Company had started rural broadcasting in the North-West Frontier Province by loaning to the provincial government both the transmitters and receiving sets. The Indian Agricultural Research Institute at Allahabad too started transmitting rural programmes for the neighbourhood.

In September 1935, broadcasting began in the princely state of Mysore with the name AKASHVANI (the voice from the sky). Dr. Gopalaswamy, Professor of Psychology at the Mysore University had set up a 30 watt transmitter at his house. A 250 watt transmitter was later imported. It continued with support from the public and the Mysore Municipality till it was taken over by the Mysore State in 1941. In this connection it may be pointed out that the Government of India Act 1935, did not prohibit any Province or state from setting up radio stations and operating them according to their rights. The Act laid down "....it shall not be lawful for the Federal Government to impose any conditions regulating the matter broadcast by authority of the government or the Ruler."

DELHI STATION

The Delhi station of the Indian State Broadcasting Service went on the air on January 1, 1936, from the temporary studios in 18 Alipur Road. The 20 kw mw transmitter was located at Mall Road. By now Controller Lionel Fielden, firmly in saddle, was able to persuade the Viceroy Lord Linlithgow to adopt the name ALL INDIA RADIO despite opposition from the Secretariat. The new name was adopted from June 8, 1936. Field's autobiography *The Natural Bent* (1960 Andre Duetsch Ltd. London) reveals the travails of the formative years of Indian broadcasting. He was impatient of the leisurely ways of the Imperial Secretariat in Delhi. Cecil Goyder, another BBC man took over as Chief Engineer of All India Radio on August 19, 1936. Charles Barnes another Englishman came as News Editor on September 9, 1937. Later in December, Lahore, the fifth station (5 kw mw) was commissioned.

FIELDEN'S MEMOIRS

While on leave in England in July 1937, Fielden wrote critical articles in *The Times* about the development of broadcasting in India. He writes in his Memoirs : "All India Radio grows, and grows inevitably out of my control. I felt as if I were being slowly hoisted into a curtained howdah on the back of a swelling elephant. Pioneering days were over. I had done my utmost, with careful rules of promotion to avoid the rise of clerks who know nothing about programmes, and to keep rewards and prizes for those who possessed originality and vigour, however intractable the personalities may be. But I could not help the growth of red tape or the accumulation of a deadly routine. Gradually I was myself swamped by the problems such as the development of foreign broadcasts, the imminence of war and the attendant preparations, of Parliamentary questions, the welfare, housing and pay of the increasing staff, and printing and circulation of radio publications, the tenders for new stations, the

purchase of land for studios and transmitters, the question of acoustics and the relationship of All India Radio with provincial governments. These and many more such kept me chained to the desk".

SHORT-WAVE RELAY

Apart from the name All India Radio, and getting together a group of dedicated young people, Fielden and his Chief Engineer Goyder should be remembered for the shortwave coverage of the entire country which they achieved quickly by 1938. In fact Goyder differed with Mr. Kirke's plan for medium wave coverage of the country, who felt it would take long and large parts of the country would remain uncovered. The Report on the Progress of Broadcasting in India (1939) says : "It was therefore thought essential to provide a basic short-wave service in order to give at least a second grade service to the whole of India and then to supplement this service with a first grade medium wave service at important centres, any future funds which might become available being devoted to the extension of the medium wave service area". The first 10 kw sw transmitter was commissioned at Bombay on February 4, 1938. The Lucknow station (5 kw mw) went on the air on April 2, 1938 and Madras with (5 kw mw and 10 kw sw) was commissioned on June 16, 1938. Delhi had its sw (5 kw) transmitter on 1st June and Calcutta (10 kw) on August 16, 1938. Thus the first inter-station relays between Bombay and Delhi on shortwave could begin early in 1939. The same year saw the opening of a 5 kw mw station at Tiruchirapalli on May 16, and at Dacca on December 16, 1939. With the beginning of Second World War news bulletins in Tamil, Telugu, Gujarati, Marathi and Pashtu were started from Delhi on October 1, 1939, in addition to English, Hindustani and Bengali which already existed. They were relayed by other stations over shortwave

transmitters. Another decision for which Fielden was responsible was the banning of the harmonium on March 1, 1940. Even though the matter was raised in the Station Directors Conference in 1939 and endorsed by it, the decision came mainly as a result of Fielden's initiative following an article by a western music expert Mr. John Foulds, who pointed out that the tempered scales of the harmonium into 12 mechanical divisions were not suited to produce the microtones (shruties) which form the basis of Indian music.

TRANSFER OF POWER

Fielden was succeeded by Ahmed Shah Bokhari who remained as the Director-General, for all the years of war and thereafter till the partition of the country. All India Radio became a part of the Ministry of Information when it was set up on October 24, 1941. AIR moved to its new Broadcasting House in Parliament Street in February 1943. On June 3, 1947 Viceroy Lord Louis Mountbatten, Jawaharlal Nehru, Mohammed Ali Jinnah made their historic broadcasts on the partition of India. The transfer of power on the midnight of 14-15 August, 1947 was broadcast live with Jawaharlal Nehru's famous speech 'Tryst with destiny' which is preserved in the archives of All India Radio. The AIR network by then had nine stations of which six—Delhi, Calcutta, Bombay, Madras, Lucknow and Tiruchi remained with India; Lahore, Peshawar and Dacca having gone to Pakistan. When the princely states were integrated with India, low-power radio stations at Mysore, Trivandrum, Hyderabad, Aurangabad and Baroda were taken over by All India Radio, and became a part of the network by 1950.

PILOT STATIONS

As a part of the post-war development programme, the Ministry of I & B had drawn up a eight year development plan

for radio at an estimated cost of 36.4 million rupees. Pending its implementation, a scheme for setting up 'pilot' stations with one kw mw transmitters was urgently taken up. The situation in Kashmir made it necessary to begin with a radio station at Jammu on December 1, 1947. It was followed in 1948 by Patna, Cuttack, Gauhati, Nagpur, Vijaiwada, Srinagar and in 1949 by Allahabad, Ahmedabad, Jullundur and in 1950 by Dharwar and Kozhikode. While Baroda was taken over on December 16, 1948, Trivandrum, Mysore, Hyderabad and Aurangabad were integrated by April 1, 1950. By the end of 1950 AIR network had 25 stations, with an output of 60,000 hours per annum, in all the regional languages which could be received by 21 per cent of the population covering about 12 per cent of the area of the country. The Staff Training School was started on July 19, 1948, with Dr. Narayana Menon as its first Director. The External Services were separated from what was then known as Central News Organisation (now News Services Division) when Mehra Masani took over as Deputy Director (later Director) on September 15, 1948. By 1950 AIR was broadcasting in eleven languages for 116 hours per week in its external services. When the constitution of India was enforced on January 26, 1950, broadcasting along with post, telegraphs, telephones and wireless was placed in the Union List of the seventh schedule.

PLANNED DEVELOPMENT

Expansion of broadcasting was brought within the ambit of planned development in 1951 with an allocation of 40 million rupees, when India's First Five Year Plan (1951-1956) was launched. On July 20, 1952 the first National Programme of Music went on the air. In October the same year the National Orchestra of AIR was set up in Delhi under the conductorship of the eminent musician Pandit Ravi Shankar. The well-known Karnatak Violin-player (late) T. K. Jairama Iyer later joined the

orchestra as the second conductor. Regional news bulletins were started from Lucknow (Hindi) and Nagpur (Marathi) on April 15, 1953. Later in the same month National Programme of talks (English) went on the air. A month later a 10 kw mw transmitter was commissioned at Gauhati and the low-power transmitter at Shillong closed down. During the first five-year plan period, six new radio stations were set up and a number of low-power transmitters were up-graded. The only radio station to be set up in 1953 was at Pune on 2nd October, following closure of the Aurangabad station of former Deccan Radio. Radio stations at Srinagar and Jammu were taken over by AIR in December 1954. During 1955, radio stations were set up at Rajkot, Jaipur, Indore, Simla on sw only and Bangalore replaced Mysore. In the same year in October the first Radio Sangeet Sammelan was broadcast. Sardar Patel Memorial lectures and Radio news-reel also started in 1955. In the same year. J. C. Mathur a member of the Indian Civil Service took over as Director-General of All India Radio. The first National Symposium of Poets which was held on January 25, 1956 was his idea. So was Sahitya Samaroh (which was later discontinued) and the year long celebration of Buddha Parinirvana, National Programmes of operas, plays and features were also started the same year mainly under his direction. While under his leadership, culture got a much needed boost, the then Minister for Information and Broadcasting (1953-61), Dr. B. V. Keskar did much for encouragement of Indian classical music. Dr. Keskar's other contribution was induction into AIR as 'Producers', of eminent writers, poets, musicians, and dramatists, on staff-artists' contract hitherto confined to 'performers'.

EXPANSION

At the end of the First Five Year Plan (i.e. on 31-3-56) All India Radio had 26 stations with 29 mw and 17 sw transmitters radiating 741.35 Kilowatts of power. It covered 46 per cent

of the population and 31 per cent of the area of the country. The total annual transmission hours had risen to about 100,000 and the number of licences had crossed the million mark. During the Second Five Year Plan (1956-61) the outlay on broadcasting was 80 million rupees, as against an expenditure of Rs. 20.19 million during the First Plan period. During this period new stations were commissioned at Bhopal and Ranchi with short-wave transmitters. Early in 1957 an auxiliary studio in Chandigarh was opened, and the one at Shillong was strengthened following the introduction of programmes in a large number of tribal languages of North Eastern India. In July 1959, AIR observed Thirty Years of organised broadcasting in India, and from August 15, the centenary of India's freedom struggle of 1857. During this period AIR recorded for its sound archives reminiscences of a large number of freedom fighters.

The most important event of the year 1957, was the inauguration in Bombay on 3rd October, of an All India variety programme—Vividh Bharati, which was being radiated simultaneously from two 100 kw shortwave transmitters located at Bombay and Madras. The service to be based on a choice of light entertainment items contributed by different stations of AIR and a liberal dose of film music was seen, as its response to the growing popularity of Radio Ceylon's commercial service. To facilitate inter-station exchange of programmes, a Programme Exchange Unit was established in Delhi on July 7, 1957 which was also given the responsibility of looking after the AIR's sound archives.

RADIO RURAL FORUMS

An annual folk music festival called 'Songs of Nation Builders' was started on January 25, 1958, in which folk musicians and dancers from different parts of India presented songs with a developmental content in the folk style. This was an interesting but short-lived experiment in the use of folk media

for developmental communication. Another short-lived experiment was the starting of the Wire Broadcasting Service in Delhi in 1958. On August 16, 1958 the technical wing of the Staff Training School was started. An experimental educational television service-one hour twice a week, was started from an improvised studio set up in Delhi on September 15, 1959. On November 17, of the same year a nation-wide Radio Rural Forums scheme was launched with a view to organising community-listening-cum-discussion-groups, for providing a two way communication with the rural listeners. In January 1960, AIR hosted the Commonwealth Broadcasting Conference. A 100 kw medium wave transmitter was added to Delhi's regional (Delhi A) service on January 31, 1960. In the same year the Delhi station started its special 'Urdu Majlis' programme, and the External Service began its Nepali service. Prime Minister Jawaharlal Nehru's speech at the UN General Assembly was directly relayed from New York on October 3, 1960. During the Second Five Year Plan period ten medium-wave transmitters of power ranging upto 100 kw were added to the AIR network either as replacement or for new services bringing the total number of medium wave transmitters to 33 and shortwave to 26, with a total radiating power of 1374.60 Kilowatts providing a medium wave service to 55 per cent of the population and 37 per cent of the area. As against an allocation of eighty million rupees the actual expenditure upto March 31, 1961 was 56.7 million rupees, during the Second Five Year Plan.

MEDIUM WAVE EXPANSION PLAN

The Third Five Year Plan (1961—66) saw what was known as the medium-wave expansion plan through a number of auxiliary centres with limited studio facilities provided in the transmitter premises itself. Frequencies for these transmitters were allocated at the World Administrative Radio Conference held

in Geneva, under the auspices of the International Telecommunication Union (ITU) in 1959. These centres were conceived more or less as relaying stations. They were equipped with facilities for play-back of tapes pre-recorded at the parent stations mostly state capitals. The auxiliary centres thus set-up in 1963 were Tirunelveli, Bikaner, Cuddapah, Visakhapatnam, Sambalpur, Raipur and Sangli : and in 1964 at Gwalior, Jeypore and Jabalpur, in 1965 at Bhadrawati, Jodhpur and Rampur and in 1966 at Gulbarga, Coimbatore and Siliguri. They were mostly of 20 kw (mw) power except in a few centres like Gwalior, Gulbarga, Coimbatore which were 10 kw mw. Visakhapatnam and Jodhpur were provided with 100 kw medium wave transmitters. During 1963 independent radio stations were set up at Kohima, Imphal and Port Blair. They had low-power medium wave transmitters which were later upgraded. Earlier on June 2, 1962, a 20 kw shortwave transmitter was commissioned at Kurseong to provide a service in Nepali, Sikkimese, and Bhutanese to North-Bengal and the adjoining areas. During this period 26 Vividh Bharati transmitters were installed at existing AIR stations and independently at two new centres at Kanpur and Chandigarh. A radio station to cover the Kutch region of Gujarat was commissioned at Bhuj on October 10, 1965. The following year on March 6, 1966, a low-power radio station was commissioned at Passighat as part of a scheme to cover the all important administrative centres of Arunachal Pradesh (then known as NEFA) with such radio stations.

DAILY TV SERVICE

At the end of the Third Five Year Plan (on 31-3-66), AIR network had 54 centres with 82 medium-wave and 28 short-wave transmitters radiating about 2000 kilowatts of power, covering on the medium wave 70 per cent of the population and

52 per cent of the area of the country. As against an allocation of 140 million rupees, the actual expenditure was 76.4 million which included expenditure on television as well. The auditorium attached to the Delhi station of AIR was converted into a television studio and a daily one hour service commenced on August 15, 1965, with equipment gifted by the Federal Republic of Germany.

CHANDA COMMITTEE

The Committee on Broadcasting and Information Media which was set up by the Government of India on December 4, 1964 under the chairmanship of Ashok K. Chanda, reported on April 18, 1966. This was the first ever independent review of broadcasting in India ordered at the initiative of Indira Gandhi, then Minister for Information and Broadcasting. The Committee recommended among other things the setting up of two autonomous corporations for radio and television. While this major recommendation was found unacceptable, its recommendation for introduction of Commercial Broadcasting was accepted. Other major events of 1966 was the integration on April 1, of various English services for overseas listeners in the form of a General Overseas Service for a duration of 9 hours and 45 minutes, and another daily nine-hour service in Urdu for listeners in the Indo-Pak Sub-continent. The emphasis of rural broadcasting shifted to scientific agriculture with the introduction of Farm and Home Units at ten stations. AIR's News Services Division redesignated its features 'Topic for Today' and 'Focus', into 'In the News' on July 17, and later 'Spotlight'. All India Radio in Delhi and Madras started giving support to the Correspondence Course run by the Delhi University. A new station came on the air at Aijwal on July 31, 1966, with a low-power transmitter which has now been replaced by a 20 kw mw transmitter.

COMMERCIAL ADVERTISEMENT

Before the Fourth Five Year Plan (1969-74) was launched there were three annual plans covering the period (1966-69) with a projected outlay of over 140 million rupees. The expenditure including TV projects was around 100 million rupees. 1967 saw the commissioning of radio stations at Agartala, Mathura, Bhagalpur, Udaipur, Tezu (in Arunachal Pradesh) and at Pondicherry. While Bhagalpur (10 kw mw) and Udaipur (10 kw mw) came under the category of auxiliary centres, Agartala (20 kw mw), Mathura (1 kw mw) and Pondicherry (1 kw mw) were thought of as independent stations. Tezu with 250 watt power was a 'local' radio station. Even though both Mathura and Pondicherry were well served by Delhi and Madras stations respectively, they have been set up to serve special cultural interests. While Mathura was supposed to cover the Braj area, Pondicherry was meant for the Union Territory. Another important development of 1967 was the introduction of commercial advertisements in the Bombay-Pune-Nagpur chain of Vividh Bharati stations. Family planning broadcasts were recognised and intensified with the creation (in May) of Family Planning Units at 22 stations to be paid for from the budget of the Ministry of Health and Family Planning.

AIR CODE

Perhaps the most important development of 1967 was the introduction of the nine-point code for individual broadcasters. This followed a dispute between the Labour Minister of the left-front Government of West Bengal Subhodh Banerjee and the Station Director of AIR Calcutta P. C. Chatterjee over a passage in the Minister's broadcast script, which was considered objectionable. The AIR Code, which was placed before Parliament, was largely the handiwork of Ashok Mitra, the then Secretary for Ministry of Information and Broadcasting. According to

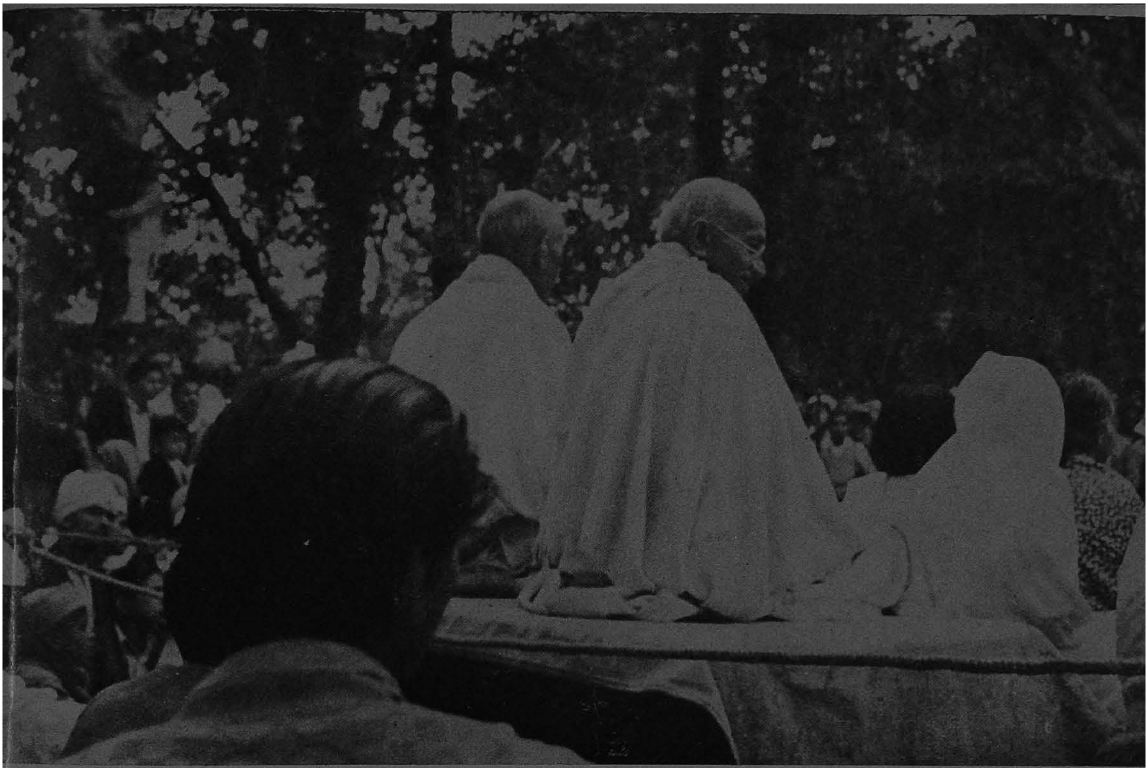
the nine-point code : "Broadcasting on All India Radio by individuals will not permit :

- — criticism of friendly countries;
- — attack on religion or communities;
- — anything obscene or defamatory;
- — incitements to violence or anything against maintenance of law and order;
- — anything amounting to contempt of court;
- — aspersion against the integrity of the President, Governors and the Judiciary,
- — attack on a political party by name;
- — hostile criticism of any state or the centre, and
- — anything showing disrespect to the Constitution or advocating change in the Constitution by violent means (but advocating changes in a constitutional way should not be debarred).

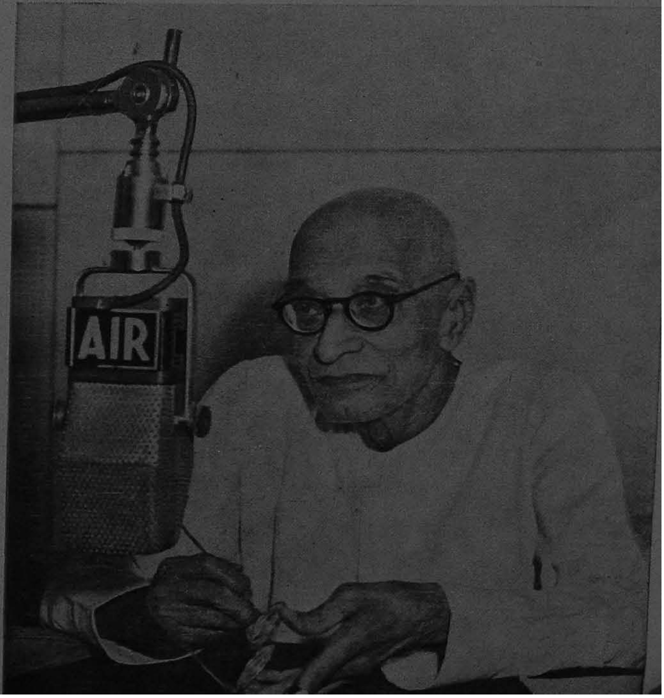
While Station Directors would have powers to refuse a broadcast which does not respect the code, a dispute involving a Minister of the State Government has to be referred to the Minister for Information and Broadcasting for final decision. The code do not apply to news bulletins.

YUV VANI

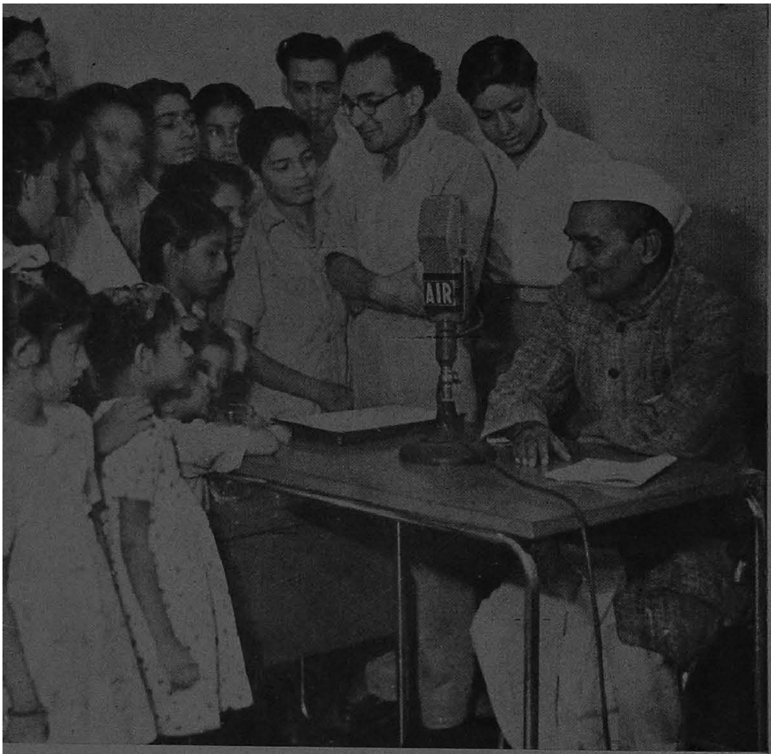
The only radio station to be added during 1968, was Parbhani in Marathwada. The other development was the extension of commercial broadcasting to Calcutta and change in the timings of major Hindi and English bulletins to the present timings. The duration of news bulletins in the morning was also reduced. Of the important developments of 1969 was the



Mahatma Gandhi addressing a prayer meeting.

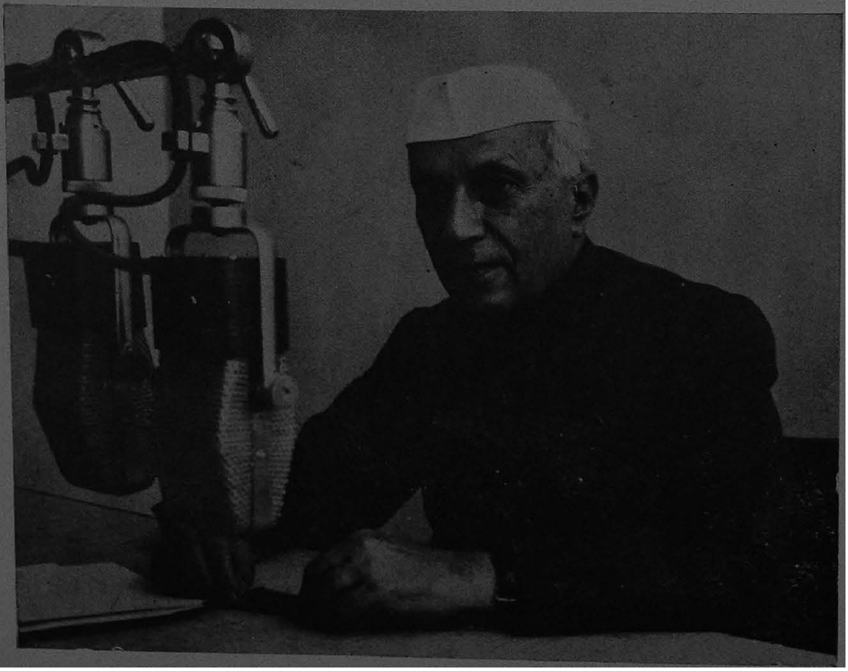


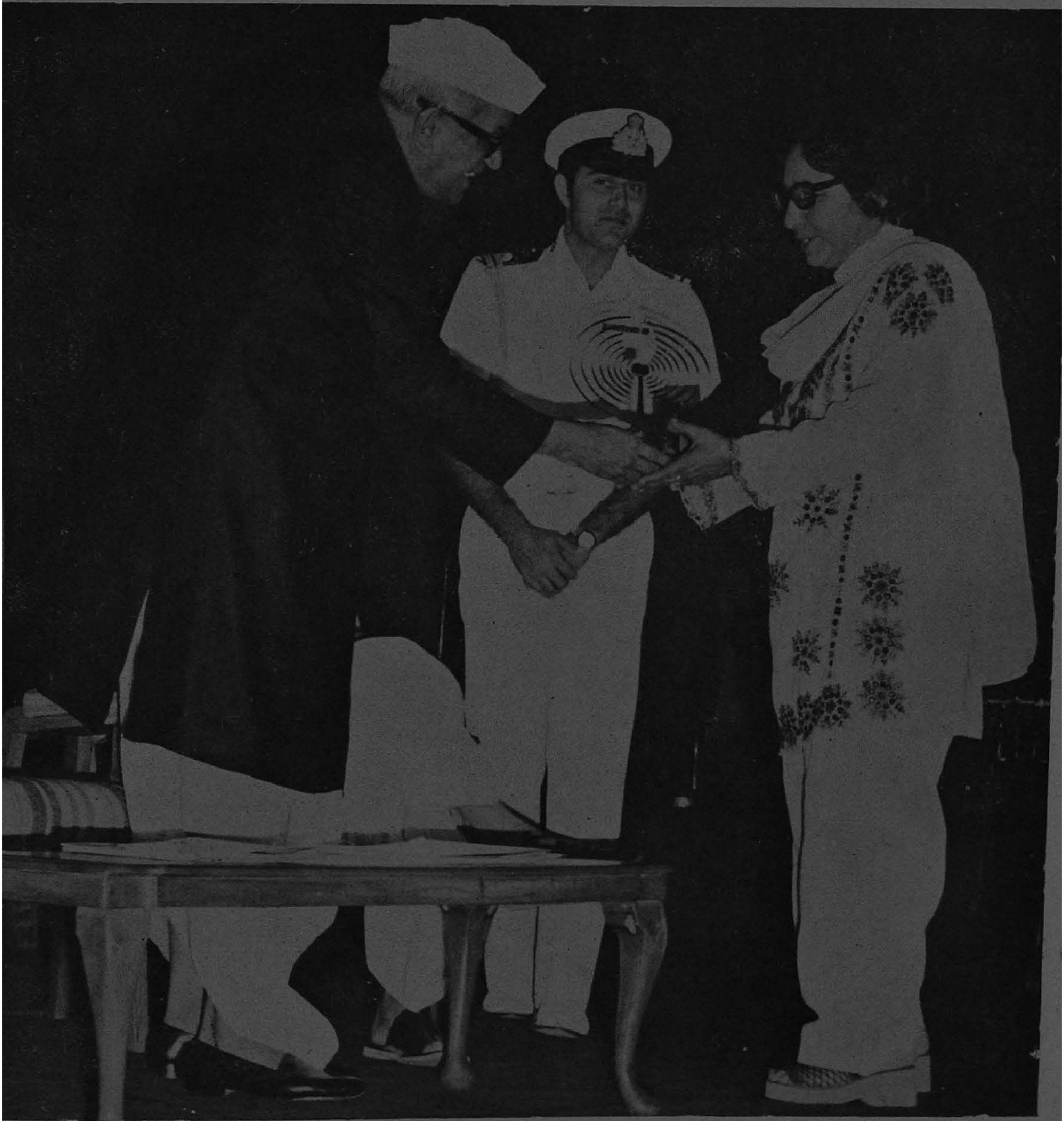
C. Rajagopalachari the Ist Governor General of independent India, broadcasting to the nation.



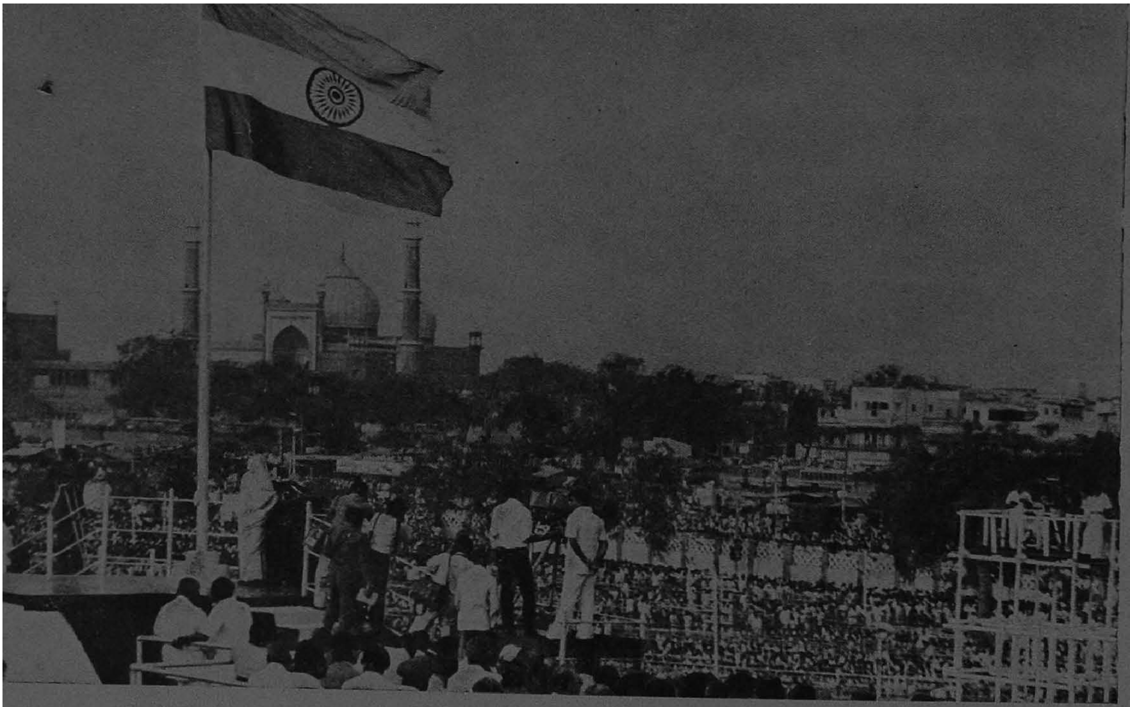
Dr. Rajendra Prasad, President of India in children's programme.

Prime Minister Jawaharlal Nehru's broadcast to the nation.



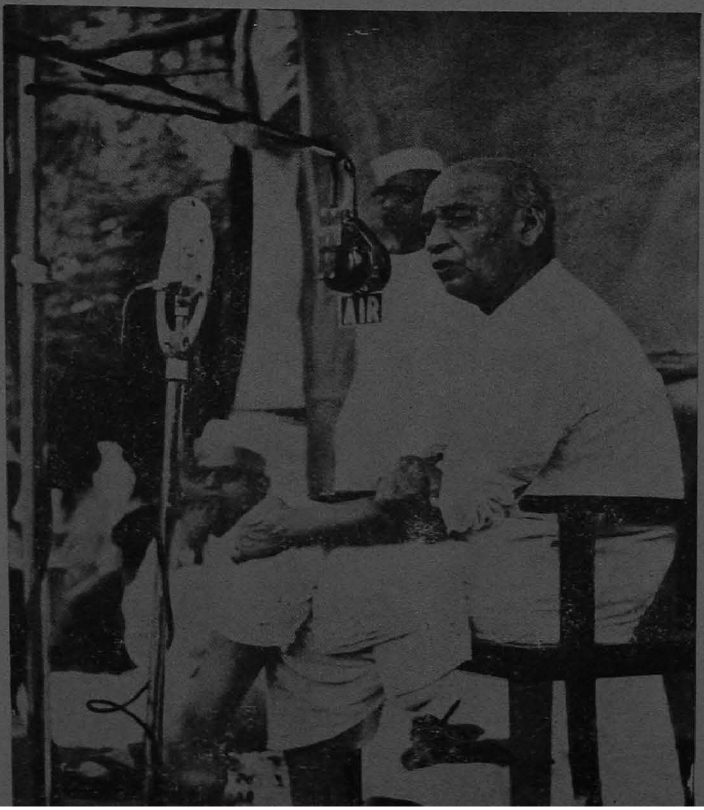


President Sanjiva Reddy at the 50th anniversary of AIR presenting the award to the famous ghazal singer of Pakistan, Malika Pukhraj.



Prime Minister Indira Gandhi's broadcast on Independence Day.

Sardar Vallabhbhai Patel's broadcast.



commissioning of a 100 kw medium wave transmitter at Dibrugarh and the commissioning of a separate Yuv Vani (Youth) channel at Delhi by the Prime Minister Indira Gandhi on July 21. The other important development which followed two months later (September 22) was the commissioning of megawatt (1000 kw/mw) transmitter at Calcutta greatly improving the reception of AIR's external services in Nepal, East Pakistan (now Bangladesh) and Burma. For the first time AIR made use of medium wave for broadcasting to the neighbours. A slow-speed news bulletin in English was introduced from Delhi for relay by other stations. Commercial broadcasting was extended to Madras-Tiruchi.

TRANSMITTERS

The Fourth Five Year Plan (1969—74) which had the objective of expanding the medium wave service to 80 per cent of the population of each state suffered from inadequate allocation of resources. Of the proposed outlay of 400 million rupees, the expenditure was 271.1 million of which 114.5 million related to TV projects. Improvement of studio facilities, strengthening of external service and coverage of border areas, were the other major objectives of AIR. Most of the schemes of the fourth plan, spilled over to the fifth plan, and some are still under implementation. (One of these a new Broadcasting House for news and external services has yet to be taken up). The important achievements of this period were commissioning in 1971 of two 250 kw short-wave transmitters at Aligarh, a radio station at Leh—perhaps the highest in the world, super-power (1000 kw) medium wave transmitter at Rajkot for the external services, and commissioning of highpower (100 kw) medium wave transmitters at Simla, Jodhpur and Allepy. The Aligarh transmitter was the first in the series of six short wave transmitters of 250 kw power, just adequate to be heard in the crowded high frequency spectrum.

TV CENTRES

During 1971-72, transmitters at Imphal and Kohima were upgraded to 50 kw mw, and a new radio station was commissioned at Silchar to serve this predominantly Bengali speaking district of Assam. The Gorakhpur station was commissioned on October 2, 1972, with a 100 kw mw transmitter to serve eastern U.P. and the border regions. The Bombay Television Centre was inaugurated on the same day and extended to Pune a year later. A television transmitter at Amritsar, with programme production facilities at Delhi was commissioned on September 29, 1973. On November 6, of the same year, the Television Centre at Srinagar which was putting out experimental transmission from January 26, 1973, started radiating from its permanent mast at Sankaracharya Hill. By the end of the fourth fifth year plan, the AIR network had 70 stations with 108 mw and 32 sw transmitters radiating over 5600 kw of power providing a medium wave service to about 80.3 per cent of the population and 67.5 per cent of the area of the country. By the end of the fourth five year plan, most of the transmitting equipment required by AIR were supplied from an indigenous source viz. Bharat Electronics Ltd., a public sector undertaking. Imports were limited to short-wave equipment only.

SANSKRIT NEWS

Towards the end of 1971 the external services introduced programmes in Sindhi and Russian of a duration of one hour each. Earlier in the year sponsored programmes were introduced at the Delhi and Madras commercial centres, and the commercial service extended to Hyderabad and Vijayawada in Andhra Pradesh. The salary scale of staff-artists was rationalised in five new grades with effect from 1st April 1971. A National Programme of Folk and Regional Music was introduced once in a month from January 1973. A local radio station was commissioned at

Tawang in Arunachal Pradesh on September 23, 1974, thus bringing the total of such low-power stations in the Union Territory of three. Two important developments of 1974 were the institution of the Akashvani Annual Awards for the best play, feature or musical programmes broadcast from AIR stations and introduction of Sanskrit news bulletins in the morning at 7.00. A 30 minute Bengali service which was started to cater to Bengalis stranded in (West) Pakistan was discontinued. Choral groups, financed out of 'soft-ware' plan funds started functioning at Calcutta, Madras, Bombay and Delhi.

SITE PROGRAMME

The most important event of 1975 was the inauguration of the SITE Programme, in which the American Satellite ATS 6 was used to transmit programmes to nearly 2400 villages in the states of Andhra Pradesh, Bihar, Karnataka, Madhya Pradesh, Orissa and Rajasthan. Another event of considerable significance that took place in 1975, was the creation of the non-lapsable fund, out of the commercial revenues of AIR and Doordarshan for improvement of facilities and programmes. During the fifth five year plan period, which was terminated a year earlier when the Janata Government came into power in 1977, AIR spent on its plan schemes, a sum of rupees 238 million. It was around 50 million each in the first two years which improved to about 80 million a year in the following two years.

TV SEPARATED

Television was formally separated from All India Radio on April 1, 1976. Earlier in January commercial advertisements were also introduced in television centres. The year (1976) also saw the inauguration of a six new radio stations at Darbhanga in North Bihar to serve the Maithili speaking area, at Rohtak to serve the new state of Haryana, at Chhattarpur to serve the Bundelkhand area of Madhya Pradesh, at Aurangabad to cater

along with the transmitter at Parabani to the Marathwada region of Maharashtra, Mangalore with the transmitter at Udipi to serve the South Kannara region and Ambikapur to cover the Surguja region of Madhya Pradesh. A month later in 1977, another radio station at Jagadalpur was commissioned to serve the Bastar region of Madhya Pradesh. Two more stations were commissioned in 1977, at Ratnagiri in the Konkan region of Maharashtra and Rewa to serve the Baghelkhand region of Madhya Pradesh. All these stations have been provided with new studios and equipment and transmitters of power of 10 or 20 kw medium wave. An FM transmitter was commissioned at Madras in July 1977. The only station that went on air in 1978 was Najibabad on October 27, with a 100 kw mw transmitter catering mainly to the Garhwal region of Uttar Pradesh. Earlier on June 5, 1976, the transmitters at Nagpur and Indore were upgraded to 100 kw mw. These transmitters were manufactured by BEL with collaboration with Nippon Electric of Japan. At the end of 1978, Akashvani had 82 stations and two auxiliary studios (at Shantiniketan and Bhubaneshwar) with 157 transmitters of which 124 were medium wave, 32 short wave and 1 FM transmitter covering 89.35 per cent of the population and 77.63 per cent of the area of the country. During 1979-80 FM transmitters were also commissioned at Calcutta and Bombay. The number of radio stations went up to 83, with the commissioning of a 10 kw mw mobile transmitter at Suratgarh on February 2, 1981 with slight increase in coverage of population to 89.55 per cent and area to 78.08 per cent. The AIR network as it existed on 1-1-82 is given in Table 1.1, and the statewise break-up of stations and transmitters at Table 1.2.

AUTONOMY

The Janata Party in its election manifesto promised to give 'genuine autonomy' to Akashvani and Doordarshan. The new Government when it took office in 1977, appointed a Working Group consisting of twelve members under the chairmanship of

B.G. Verghese, former Editor of *Hindustan Times.* The government resolution circulated by a gazette notification dated August 17, 1977 read thus : "In pursuance of the government's declared policy that All India Radio and Doordarshan should be freed from the government control to ensure their functioning in a fair and objective manner, it has been decided to appoint a working group to examine the functioning of All India Radio and Doordarshan and make recommendations regarding their future set-up". The Working Group which submitted its report on February. 24, 1978 recommended the creation of a National Broadcast Trust of 12 to 21 members of which three would be full time dealing with specific areas of broadcasting, a chairman to be appointed by the President on the advice of the Prime Minister from out of a panel recommended by the Nomination Committee consisting of the Chief Justice of India and the Chairman of the Union Public Service Commission. The Trust to be named 'Akash-Bharati' was to be responsible both for the radio and television services. It recommended three-tier structure headed by an Executive Board of 12 Directors to be presided by the Controller General of Broadcasting who was to be the Chief Executive. The bill which was presented to Parliament early in 1979 had diluted many of the recommendations, and sought to create a corporation with a Chairman appointed by the Government, rather than by the President through the elaborate procedure suggested by the Working Group. The bill lapsed when the Parliament was dissolved later in the year.

PARTY POLITICAL BROADCASTS

The Janata Party government introduced for the first time a system of party election broadcasts on the eve of elections to the state assemblies in the ten states and two union territories in June 1977. The Ministry of Information and Broadcasting decided in consultation with the Election Commission that each political party recognised by the Commission (and given a symbol) would be given equal opportunities to broadcast. Accordingly

each political party was allowed one 15 minutes broadcast each in two rounds from the radio stations and one round only from the Doordarshan Kendras in the states where elections were being held. The facility was extended later to political parties participating in elections to legislative assemblies in Nagaland and Tripura and later in five other states and one Union Territory in February 1978. In the 1980 mid-term elections to the Lok Sabha this facility was extended to the national parties on the National hook-up as well.

The Minister for Information and Broadcasting in the Morarji Desai Cabinet, L. K. Advani (1977-79) also introduced another innovation in that the Prime Minister at the centre, and the Chief Ministers in the States may broadcast on the anniversary of one year of their governments to be followed by broadcasts by the leaders of opposition. The Minister for Information and Broadcasting in the new Indira Gandhi Cabinet, Vasant Sathe has confirmed in February 1981, that the procedure introduced by the Janata Party Government would be continued by his government. The government also clarified that the tie-up of the broadcasts once a year with the leader of opposition, do not take away the right of the Chief Ministers to broadcast at any time on matters of state including the end of the year broadcasts.

The Ministry of Information and Broadcasting announced on 28th November 1980, the setting up of a 14 member Advisory Committee headed by G. Parthasarathy to look into the working of the various media units of the Ministry. It is now looking into various aspects of AIR's management and programme policies. One of their major recommendations is to convert all posts of Staff Artists into regular government servants.

II

ORGANISATION AND CONTROL

While broadcasting services in India are owned and controlled by the Central government, it is organised as a regional service serving distinct geo-cultural areas. AIR broadcasts mainly in regional languages and dialects. At the apex is the Ministry of Information and Broadcasting presided over by the Minister who is accountable to Parliament in all matters concerning the electronic media.

PRODUCERS

Programmes, as in other broadcasting organisations, are planned and executed by Producers who are known by a number of designations in AIR. There are the Programme Executives, who form bulk of them and deal with diverse areas of programming from music and spokenword to drama and documentaries, industrial and youth programmes, whereas the Farm Radio Officers are responsible for rural and farm broadcasting only, and the Extension Officers for broadcasts relating to family welfare and health education generally. These three categories of staff are civil servants, while the 'Producers' who also deal with different areas of programming are on contract ; so are the Science Officers who head the Science Cells, and the Sports Producers, who are expected to head the newly created Sports cells. All these six categories of staff, who draw similar salary, are likely to be integrated into one common category called Producers. For the purpose of this narrative they would be referred to as Producers, even though a category of Senior Producers, have been recently created. More about the integration of staff is dealt with in the chapter on Staff Matters.

ORGANISATION

Programme activities at AIR stations are organised as Units or sections dealing with specific areas of programming. They are headed by one or more Producers depending upon the monthly hours of output. Each unit prepares its own programme schedules usually on a quarterly basis. The quarterly schedules dealing with spokenword particularly in the field of education and extension, are usually prepared in consultation with experts, academicians and other professional people outside the organisation followed by internal discussion presided over by the Station Director or his deputy. The schedules of Rural & Farm programmes and Educational Broadcasts are also discussed in the quarterly meetings of the Advisory Committees and Consultative Panels. The schedules not only contain the titles and scope of talks, plays, series or serials but also names of speakers or writers, except in case of items of a topical nature, which are planned at short notice. Thus after a programme schedule or proposal is approved with as many details as possible, the Producer is free to go ahead with it; he does not have to seek approval at each step unless there is a substantial change in the scope or cost of the programme. In most cases the approval taken by a Producer is of a formal nature since the fees of the artist are known and the time slots in which a musician will perform have already been fixed. A competent Producer who knows his job and is conscious of his (social) responsibility, can enjoy a considerable autonomy in his day to day work. Autonomy in an organisation has however to be matched with a system of internal control, which is exercised at an AIR station, at the level of Station Directors (SDs) and Assistant Station Directors (ASDs).

CREATIVE FREEDOM

A regional station of Akashvani is usually headed by a Station Director, who is finally responsible for what goes on the

air. He or she (there were ten women in the grade of SDs in a total of 97) is assisted by one or more ASDs, who co-ordinate the work of Programme units for smooth running of the broadcast transmission and control the output including facilities of programme production, in addition to helping and guiding the junior staff. According to norms laid down by the Ministry of Finance, a radio station is entitled to an ASD if there are five or more Producers. There could be two if the number exceeds fourteen. At one time there was a view that the AIR stations would function more efficiently and creatively if this additional 'clog in the wheel' were to be removed. But experience has shown that with wider variety and sophistication in programming there has been greater need for consultation and discussion at different levels. Since what goes on the air cannot be retrieved, a level of check above that of the Producer is considered important. Considering the influence the broadcast media exercises over society, a system of regulation and control becomes inevitable. The question of creative freedom of the Producer would therefore remain a difficult one. A comparative study of the role of television Producers in France, Canada, Britain and West Germany made for the Annan Committee by Anthony Smith, a former BBC producer, says : "It is fundamentally the Producer who exercises the freedom which the broadcasting organisation has (or has not) secured for itself, and it is only the individual producer working on an actual programme who can judge whether the regulating systems, within which he is operating are helping or hindering; frequently they do both simultaneously. The students of broadcasting systems quickly discover that there is no concept more intractable than creative freedom". It is however the declared policy of the Ministry of Information and Broadcasting which controls AIR on behalf of the Government of India, that not only the creative freedom of the talented Producer is to be protected and nurtured, but also that functional freedom should be given to all category of staff.

FUNCTIONAL AUTONOMY

All India Radio has three distinct kinds of activities viz. programme, engineering, and general administration which includes house-keeping and book-keeping. Detailed instructions have been issued clearly bifurcating functions so as to ensure functional autonomy of the programme and the engineering wings. While programme and engineering activities are clearly distinct, and it is not necessary for engineering staff to work under a Programme Officer or vice-versa, house-keeping and book-keeping functions impinge on both. It has, therefore, been decided by the Director General of AIR in consultation of Ministry of I&B, that engineering heads of stations viz. Station Engineers and Engineers-in-Charge may also be made Heads of AIR stations at certain places and thus look after general administrative duties. While station Directors are heads of offices at State capitals, at half the stations at other places, engineering officers are expected to be heads. This has been done in order to ensure that the engineering officers become familiar with the general administrative problems of a station, and thus do not feel left out.

ENGINEERING

The engineering wing of an AIR station, is headed by a Station Engineer or Engineer-in-charge (being redesignated Superintending Engineer) depending upon the power of the transmitter. Stations with transmitter power of 50 kilowatt or more are headed by an Engineer-in-charge who is a senior engineer. He is assisted by one or more Assistant Station Engineers (ASEs) dealing with transmitter and studio operations. Another engineering officer is the Assistant Engineer who usually takes shift at high-power transmitters. The other engineering staff consists of Senior Engineering Assistants, Engineering Assistants and Technicians. They operate and maintain

transmitter and studio equipment in shifts. Some stations also generate some amount of power to run transmitters and other stand-by equipment at the time of failure of power supply from the grid. In some places like Mogra (near Calcutta), Rajkot, Aligarh and Khampur (near Delhi) AIR has independent transmitter complexes headed by Deputy Chief Engineers. Recently a Service of AIR and Doordarshan engineers have been constituted in order to bring it on line with other engineering services of the Government of India.

DECENTRALISATION

AIR Stations have to operate within the budget voted by Parliament. Their accounts are submitted to the Director General AIR, every month. They are subject to audit by the Controller of Accounts of the Ministry of I&B. The stations have to work within the financial and administrative powers delegated by the Director General, and conform to all the general financial rules and procedures of the government. Certain scales of fees have been laid down by the DG for artists and free-lance broadcasters. Payments to artists beyond a certain limit require his sanction. Subject to these and the general and specific directives issued by the DG from time to time, AIR stations are fully autonomous to decide as to who should broadcast and what. All subjects of talks, discussions, plays or documentaries, names of speakers or writers are decided at the level of the stations and generally reflected in the quarterly programme schedules. These are finally approved by Station Directors and sent to Director General for information. It is not often that the Directors of Programmes (DPs) at the headquarters comment on the shortcomings of the schedules or can monitor programmes of regional stations. It has long been felt that the AIR network has become too large to be controlled effectively from Delhi. Therefore a scheme to divide the country into five zones has been launched. Each zone is to be

headed by a Deputy Director General with all the powers of the DG. Such officers with a small staff have been posted in the West at Bombay, in the East at Calcutta and the North-East at Gauhati. There are plans to have two more DDGs in the South and in the North and provide adequate staff to all the zonal offices for effective decentralised control. Engineering operations of AIR are already being controlled by regional offices headed by Regional Engineers. They deal with the technical maintenance and development of the AIR network. These engineering establishments at Calcutta, Delhi, Bombay and Madras which have been in existence for over two decades have been mainly responsible for the execution of the AIR and Doordarshan's plan schemes.

AIR HEADQUARTERS

The AIR headquarters in Akashvani Bhavan in New Delhi is presided over by the Director General. The engineering operations are controlled by the Engineer-in-Chief, who is assisted by three Chief Engineers dealing with maintenance and training, projects and development and the civil construction wing. On the programme and the administrative side the DG is assisted by an Additional Director General and four Deputy Director Generals at the headquarters, one of which deals with administrative and financial matters and acts as the Financial Advisor. Another deals with the security of AIR installations which are 'protected' places under the Official Secrets Act etc. The other two deal with the policy direction and control of different areas of programming, development, public relations including foreign relations. The Director of the News Services Division has also the status of a DDG. The DDGs at headquarters are assisted by staff officers, who are called Directors of Programmes. It is the DPs who keep in touch with stations about their day to day problems and needs. There are seven DPs dealing with policy

and coordination, music, spokenword, commercial and external services, development, planning of 'software' and pulbic relations. There are two Joint Directors and one Director who deal with farm, rural, family welfare and health-education broadcasts. There is a separate DP dealing with the Asian Games project. Recently a post of Director of Sports has been created to improve sports coverage by AIR.

PLANNING & DEVELOPMENT

Among the important activities of the AIR headquarters is planning and development of the AIR network. The Planning and Development Unit consists of two Deputy Chief Engineers, dealing with transmitters and studios, four Planning Officers and a number of APOs and DAPOs. They draw up AIR's development plans and monitor its execution through the regional engineering offices and Civil Construction Wing. Formulation and monitoring of special 'soft-ware' schemes for the improvement of programmes are the responsibility of the Programme Planning and Development Cell, which is headed by a Director. He along with the PO and APOs, keeps liaison with the engineering wing for overall planning and co-ordination of AIR's development plans. Another important engineering official at the headquarters is the Director of Frequency Assignment who co-ordinates the use of frequencies allotted to AIR, with the Wireless Advisor in the Ministry of Communications and the International Telecommunication Union in Geneva.

TRAINING

An important activity of the Directorate General of All India Radio is training the different categories of staff. It is divided into two wings—Programme and Technical.

Both are headed by Directors and assisted by Deputy Directors and Instructors borne on the staff. A plan for expansion and strengthening of the Staff Training Institute (Technical) has been sanctioned to be financed out of AIR's own resources—the Non-lapsable fund. Thus far the STI(T) was running around 10 courses including induction courses for new recruits, covering about 250 trainees per year. The expansion scheme envisages a Director an additional Director, 5 Deputy Directors and 5 Assistant Directors. When the scheme is fully implemented, the STI(T) would be able to run 14 to 15 courses per year and train about 350 engineers a year. The STI(P) is able to run four Basic Courses a year each lasting for a duration of about 4 weeks. Emphasis is laid on induction courses for new recruits. In addition reorientation courses, seminars and workshops are also conducted covering specialised area like Farm and Rural Broadcasting, Educational Broadcasting, Science Broadcasts, Drama and Audience research. Every year about 500 people attend such courses at Delhi and at the Regional training Centres at Hyderabad and Shillong. While the STI(T) shares the building of the Research Department of AIR, the STI(P) is accommodated at the fourth floor of Akashvani Bhawan. A new building to accommodate the Staff Training Institute including lecture rooms, studies, and a hostel for trainees are under construction in the Kingsway Campus of AIR Transmitters. When ready by the end of 1983, it is expected to fulfil a long felt need for a home for the Staff Training Institute both for technical and programme personnel. In case of technical training stress is being laid on both operation and maintenance, while programme personnel need something more than mere learning of production techniques and skills. An orientation to the broad spectrum of India's cultural heritage is given in every course along with creation of awareness of the social problems of the country.

ADMINISTRATION

The Director Administration and Finance, who has the status of a Deputy Secretary to the Government of India, is another important official at the AIR headquarters, who along with the DDG (Administration) deals with most of the administrative and financial matters. The staff and administration sections of DG's office are headed by Directors of Administration, who are officers of the status of Under Secretary to the Government of India, and are drawn from the Central Secretariat Service. There are six staff sections, one of which deals with the staff-artists on long-term contract with AIR. This section is looked after by an officer of the Programme cadre called DP. There is a small Works Study Unit which advises the DG on the application of staff norms and the deployment of staff.

MINISTRY OF I & B

The Director General AIR, has been delegated all the powers of the Ministry of Information & Broadcasting. He is, however, subject to all the general restrictions imposed by the Government about filling in of posts or the creation of new ones. He has therefore to refer all such matters to the Ministry which has to consult the Finance Wing or refer to the Ministry of Finance. There are matters like posting and transfer of Station Directors, appointment of members of AIR committees, foreign travel, which require the approval of the Minister. The Minister for Information and Broadcasting is responsible to Parliament in all matters concerning broadcasting. Except for matters which have to go to the Cabinet as a whole as per rules of business of the government, the Minister has the final responsibility in all matters of policy and performance of the broadcast media. In fact he is responsible for all the acts of commission and omission of the AIR staff. He receives a large number of requests and complaints directly from the members of the public,

artists, and others interested in broadcasting. Parliament too has felt free to ask detailed questions about the activities of the electronic media. Location of radio and TV stations, treatment of ruling and opposition parties in news broadcasts, programmes in minority languages, and staff matters are among the many that form the subject matter of questions in Parliament. The Consultative Committee of Members of Parliament attached to the Ministry of I & B is another forum where members raise questions and elicit information. Like all other activities of government, the affairs of AIR are subject to full Parliamentary control through the Minister of I & B.

AUTONOMY

While the Ministry is headed by the Secretary, who is the highest civil servant in government, the Director General has the status of Additional Secretary to the government. The day to day liaison with the media is maintained by the Joint Secretary concerned with broadcasting. The present organisational set-up of AIR provides for considerable autonomy to the stations. The day to-day instructions issued by the DG mostly relate to coverage of events, support to developmental activities and campaigns. AIR stations are free to draw up their own programme pattern, which is contained in their fixed-point charts. These require the approval of the Director General only when major changes are sought to be made in linguistic proportions, pattern of relays of news bulletins, permanent extensions or reduction in transmission hours.

ACCOUNTABILITY

While every effort is made by the Director General to see that not only the Station Directors, but all categories of staff particularly Producers enjoy creative freedom, they are accountable not only to the government of the day and Parliament, but

also to the public at large. Accountability to Parliament is ensured through the Annual Report, discussions on demands for grants of the Ministry, the Question Hour, and the Consultative Committee of Members of Parliament. The electronic media, which in most countries of Asia, Africa and Europe are publicly owned, have a wider responsibility to the public at large. The broadcast programmes are essentially a service to the listeners and viewers who pay for it through licence fees and excise customs|duties on receiving equipment. The broadcasting authority thus has an obligation to provide an adequate service, so as not to lose listeners and viewers, whom it seeks to influence in the interest of the society at large. While listeners' mail, comments in the Press are treated seriously, the broadcasting organisations have developed the institution of Programme Advisory Committees. Programme Advisory Committees are attached to stations as soon as they come into being or when developed fully.

ADVISORY COMMITTEES

During the last few years there had been delays in the constitution of Programme Advisory Committees at AIR stations which has since been remedied. On 1st January 1982, Programme Advisory Committees were functioning at 58 stations out of 61, which are expected to have such committees on the basis of daily 5½ hours' programme origination. The PACs are expected to meet twice a year. Non-official Members of these Committees, which number around 15, represent various interests like music, drama, literature, science and technology in addition to minorities. The Committee are expected to keep AIR stations in touch with public opinion and advise on the composition of programmes.

III

RADIO ENGINEERING

One half of a total broadcasting system consists of a sound source and pick-up devices (microphones) placed in a controlled acoustical environment (studio), a Control Room set-up and the transmitting station with its associated radiator. The propagation medium to which the radiator of the transmitting station is coupled and the receiver constitute the other half of the system.

SOUND SOURCE

Sound sources give rise to audio frequency waves which consist of a series of compressions and rarefactions in the air, or simply stated, variations in air pressure. The rate at which these variations occur defines the wave frequency. The frequencies which can be perceived by the human ear are limited in range. At the lower end a sense of feeling preceding the sense of hearing takes place at approximately 16 Hz (cycles|sec.). The upper limit of hearing for young people is of the order of 16 KHz (Kilocycles|sec.), decreasing to approximately 12 KHz for older people. The variations in air pressure generated by the sound source are intercepted by suitably placed pick-up devices (microphones). The devices basically convert acoustical energy into corresponding electrical variations. The quality of the electrical output derived from microphones depends very largely on

the characteristics of the environment in which these and the sound sources are located.

STUDIO ACOUSTICS

A room is said to be 'dead' if there is little or no reflection of a soundwave from the walls and the ceiling. The location in a room is completely 'dead' if any sound originating from that location never returns to it in the shape of a reflected wave. A microphone placed in the 'dead' position picks up only the sound emanating directly from the source. The effect is usually displeasing as the sound is perceived as flat and shallow. On the other hand, a live room is one in which a great deal of reflection takes place and sound returns to its source several times, with diminishing intensity, till it completely dies out. An acoustical environment which is too live would lead to less of clarity and poor articulation where spokenword is involved. The terms 'dead' and 'live' thus basically signify reverberation. It is effectively controlled by varying the absorption caused by the wall surfaces within the studio. This is achieved by affixing absorbing material on the walls as well as the ceiling and by judicious arrangement of furnishings so that the best effect is obtained. This process commonly called acoustic treatment, helps also to achieve sound proofing characteristics or in other words, the rejection of unwanted extraneous sounds. The ideal value of absorption depends upon a number of factors such as the dimensions of the room, the number of performers likely to be present and the instruments involved. The properties of the absorbing material tend to be frequency sensitive and particular skill is, therefore, necessary to ensure that its action is efficient at all audio frequencies.

PLACEMENT OF MICROPHONES

Even after the optimal adjustment of room acoustics, it is necessary to employ special techniques in the placement of

microphones and in seating the artist, before the microphones so as to achieve the best balance. These techniques aim at building up a proper volume relationship and time-lag between the original and reflected sound. This objective is achieved principally by adjusting the distance between the sound source and the microphones and between the reflectors and the microphones. Placement of microphone assumes particular importance in the case of programmes originating from locations remote from the studio complex (as in the case of Outside Broadcasts) since in this case the acoustic conditions already prevailing at the location must necessarily be met.

MICROPHONES

A crucially important action in the process of producing a programme is the proper selection of microphones. It should be said at the outset that while multi-microphone pick-up is not unusual in broadcasting, it is most often preferred to use as few microphones as possible, an improperly placed combination of microphones may tend to create impairments which, in effect, are akin to poor acoustics. A microphone produces high-fidelity electrical output only when it exactly follows the impinging sound impulses. In order to do this, the microphone must satisfy the following conditions :

— respond equally well to all frequencies in the audio range ;

— not add extra frequencies which do not exist in the original sound (harmonic distortion) ;

— not by itself generate electrical noise ;

— capability to produce sufficient electrical output for the smallest perceivable value of sound pressure **(sensitivity)**.

The microphone should additionally be :

— acoustically transparent so that it does not by its presence, distort the wave-front ;

— free from acoustical resonance.

A high-fidelity microphone is also often called an objective microphone. Contrary to what might be expected, completely objective reproduction is not always preferred by broadcasters; a good producer often desires a modification that heightens the effect intended to be created. Some microphones are designed to have sensitivity which varies with the direction of the incident sound. These directional microphones are extensively used, not merely to achieve the best balance but also to reject extraneous noise.

OTHER SOURCES

Not all the programmes originating from a radio station are broadcast in real time. Much of the programme material is in fact derived from the station library. Advances in the techniques employed for recording, especially on magnetic tape, have made it possible to achieve extremely faithful reproduction. Apparatus for recording and for good reproduction (gramophone turn-tables and tape play-back decks) is, therefore, an essential part of the equipment in every broadcasting station. Some programmes, such as the centrally originated news bulletins, are picked up at the Receiving Centre and channelled to the Control Room for rebroadcast purposes. These Receiving Centres are equipped with highly sensitive communication type receivers and high gain antenna systems.

CONTROL ROOM

Control Room is the focal point where the outputs of the microphones and other sources (tape and disc reproducers,

remote feeds from receiving centres and long distance lines) are switched to the telephone type cables linking the studio with the transmitting station. The main equipment provided in the control room set up is the following :

— programme amplifiers which raise the programme to the level necessary for the line linking the studio centre with the transmitting station.

— amplifiers and loudspeakers for the monitoring system.

— volume indicators and controllers, which help to regulate the programme level.

— mixers, which enable the combining of a number of microphones and other sources with the facility of controlling each output.

— switching devices, which direct the outgoing programme to the correct transmitter ; and

— equalisers, which actually are adjustable filters that effect reduction in the low frequencies proportionate to the deficiency in high frequencies which occurs in a long telephone cable. (This is necessary to ensure that the reproduction delivered by the line at the far-end is faithful to the programme impressed on the line at the sending end).

All the amplifying, switching and equalising devices, together with the associated power supply equipment are usually kept in the master Control Room. Consoles or turrets containing the mixing and volume indicating devices are placed in the control booths adjoining the studios. The total studio set-up also includes ancillaries such as the power plant, precise time keeping facilities, signalling devices (which provide cues to performers, announcers and engineers) and the air-conditioning apparatus.

PROGRAMME LINKS

For maximal coverage, broadcast transmitters are usually located away from the town. This helps to isolate the radiator (antenna) from tall buildings and other structures which would absorb radiated energy and otherwise distort the radiation pattern. Contrarily, the studio centres are situated within the towns for the convenience of the programme talent. The separate location of the studio centre and the transmitter necessitates inter-connection by telephone lines which by proper treatment, are especially engineered for broadcast services. These lines must provide uniform frequency transmission characteristics over the largest audio range. It is also common practice to provide back-up FM radio links which ensure the continuity of transmission even in the event of any failure of the inter-connecting telephone lines.

TRANSMITTING STATION

A transmitting station consists of the transmitter proper, the radiating system, the radio frequency transmission line inter-connecting the two, and ancillaries like the speech input equipment, power plant and the air-conditioning set-up. The transmitter by itself is the apparatus where a radio frequency wave is generated, amplified, modulated and then delivered to the radiator (modulation is the process by which the audio frequency signal is impressed upon the radio frequency wave, called the carrier). The transmitter may be Amplitude Modulated (AM) or Frequency Modulated (FM). In the former the intensity of the radio frequency carrier is varied in accordance with the programme signal. In FM it is the frequency of the carrier which is varied. The band of frequencies occupied by the radiated electromagnetic wave depends on the type of modulation, typical values being 20 KHz is AM and 180 KHs in FM. The power level of the transmitter is determined by the coverage desired to be achieved, having in mind the operating

frequency. The limits of the coverage area are set by atmospheric noise (caused largely by thunderstorm activity), man-made interference (caused by automobile ignition systems, unintended radiation from electrical appliances etc.) or, more likely, by interference from other transmitters operating on the same or adjacent frequencies. The speech input equipment at the transmitting station consists essentially of amplifiers which raise the incoming audio frequency signals (from the studio centre) to the level necessary for the transmitter, limiters which prevent excessive modulation and consequential distortion, and monitoring facilities which help to keep continuous check on the quality of the signal. The terminal point of the sending end of the broadcasting system is the radiator which consists of the antenna, together with the antenna-ground system where it is provided to minimise losses. An antenna functions in essence, as an open oscillatory circuit which has its inductance and capacity distributed over a large area so that most of the energy flowing in the system is radiated in the form of variations in the intensity of electrical and magnetic fields to be eventually intercepted by the antennas associated with receivers.

FREQUENCY MANAGMENT

To avoid overlapping of assigned frequencies and the resulting interference, it is necessary that each station must operate on a particular pre-determined frequency which must not drift by more than a very small permissible tolerance. There are limited number of channels available for assignment in the frequency bands allocated in the Radio Regulations for the broadcasting service. Since the number of transmitters in operation greatly exceeds the number of available frequency channels, multiple use of common frequencies is unavoidable. It is necessary however, that re-use of the same frequency must be made in perfectly compatible manner. This requires close coordination between various countries, especially those in the

neighbourhood of each other. The essence of this coordination process is the spacing of transmitters operating on the same or adjacent frequencies at distances sufficiently far apart so that in any service area the unwanted, or the interfering, signal is lower than the wanted signal by a prescribed minimum value. The need for international discipline has been recognised in the establishment of the International Frequency Registration Board (IFRB) which is one of the Organs of the International Telecommunication Union (ITU). It is the responsibility of the IFRB to ensure that radio transmissions emanating from the territories of the member countries are compatible and do not cause mutual interference. In India and other countries of the Asia and Pacific region, the frequencies assigned to broadcasting stations may be from one of the following bands :

Medium Frequency (Medium wave) band : 525—1605 KHz (Kilo Hertz).

High Frequency (Short wave) band : 3—30 MHz (Mega Hertz).

Very High Frequency (VHF) band : 87—108 MHz (Mega Hertz).

As a general principle, the first two bands support the Amplitude Modulated (AM) transmission systems. FM transmissions, because of band-width considerations, are confined only to the VHF band.

PROPAGATION

The basic distinction between the above three bands results from differences in the mode of propagation. Medium frequencies travel along the ground and tend to hug the earth's surface. At night they are also reflected by the ionosphere enveloping

the earth and reach longer distances. Services radiated in the MF band are generally stable and therefore, preferred for domestic service. The high frequencies are propagated solely by reflection of the radiated beam by the ionospheric layers (60 to 400 Km above earth's surface). Since the existence of these layers is attributed to the action of solar radiation on atmosphere, the characteristics of these layers are susceptible to diurnal and seasonal variation. Significant, usually predictable, changes also occur with the cyclical variations in solar activity of which the Sunspot number is a good index. Because of the resulting instability, High Frequency transmission provides only a second quality service and require continual management for optimisation. The advantage of course, is that they reach very long distances and provide the means to the broadcasters to establish international programme services. In the VHF band, the propagation is essentially limited to the line of sight which requires that high antenna towers be used. The chief advantages of VHF transmissions are high fidelity and less susceptibility to interference and noise. The disadvantage, apart from the necessity of high tower structures, is the relatively greater cost of receiving equipment.

MF PLAN

The best international coordination is evidently achieved by operating various radio stations in accordance with frequency assignments incorporated in mutually agreed plans. In the case of the Medium Frequency band, such a plan was formulated at an international conference convened by the ITU in the year 1975. The agreement then reached will regulate the use of this band, until the year 1989. The ITU has also resolved to convene planning conferences for the HF and VHF bands on global and regional basis respectively.

SATELLITE SYSTEMS

The recent advances in space technology have made it possible to use communication to support very long distance transmission of radio signals. Especially favoured are the geostationary satellites which are placed directly above the Equator and at a height of approximately 36000 km. Since the satellite is made to move at the same speed and in the same sense as the earth itself, to any observer at any point on the earth's surface the satellite appears to be stationary. A geo-stationary satellite when used as a communication platform, functions as a repeater in Space and enables the signal to be delivered at extremely large distances. A satellite may be used in the broadcasting service either for direct broadcasting or simply for the long distance transportation of programme signals to be re-broadcast from terrestrial transmitters. In the latter case the satellite renders more or less the same function as in the case of telecommunications where it is necessary to employ large earth stations, both at the transmitting as well as the receiving end. On the other hand, in the former case the signal delivered in the service area is designed to be sufficiently strong to be picked up by relatively inexpensive receivers. The type of application determines the size and the technical features of the space system. Recognising the potential of a satellite repeater, AIR has decided to participate in the INSAT mission for the country-wide distribution of centrally or regionally originated programme services, such as the news bulletins. AIR has also recognised the possibility that at a future point in time it might become desirable to establish direct satellite based services in the individual reception mode permitting direct-to-home broadcasting. The necessary provision was, therefore, sought and obtained in the frequency assignment plan formulated at a Conference convened by the ITU in the year 1977 for the assignment of frequencies in the 12 GHz (Giga Hertz) band. The

Radio Regulations allocate the following frequency bands to the broadcasting satellite service (BSS) :

2.5—2.699 GHz (Restricted to community reception mode which will require the use of receiving terminals which are some what complex).

11.7—12.2 GHz.

41—43 GHz.

84—86 GHz.

In addition the future possibility of allocating a frequency band in the vicinity of 1 GHz is being internationally explored. Initial assessment indicates that in this band, it may be possible to achieve satisfactory reception with inexpensive and portable receivers such as may be provided in the automobiles.

IV

PROGRAMME OUTPUT AND PATTERN

The total hours of programmes put out by the 83 stations during 1980, was 3,91,246 hours in the home (General) service and over 1,42,381 hours in the Vividh Bharati (Commercial) service. The corresponding figures of 1965 as reported by the Chanda Committee were 1,18,657 hours and 10 minutes in the home service and 54,482 hours in the Vividh Bharati service. During the fifteen year period the programme output has more than doubled. The average daily output worked out in 1980 to more than 1000 hours per day in the home service and over 390 hours per day in the Vividh Bharati Service. The broadcast hours in the home service during the last few years were as follows :

1977	:	3,54,240 hrs 09 mts
1978	:	3,67,272 hrs 07 mts
1979	:	3,70,561 hrs 40 mts
1980	:	3,91,246 hrs 00 mts

Break-up by hours and percentage are given in table 4.1.

TRANSMISSION HOURS

The transmission hours of a regional station vary from 10 to 12 hours per day. They start in the morning at 6.00 or 6.30 a.m. and go upto 9.30 or 10 a.m. ; in the afternoon it is usually from 12.30 to 3 p.m. The evening transmission begins at 5 or 5.30 p.m. and closes down at 10.30 p.m. or 11 p.m. There was a time when the four major stations at Bombay, Calcutta, Delhi and Madras went upto midnight. The transmission hours are usually longer on Sundays. They are also extended to

accommodate schools broadcast during the day. The transmission hours or composition of programmes of individual stations have not changed much over the years. The increase in total hours has been due to the increase in the number of Stations. The hours and composition of programmes in 1980 as compared to 1965 are as follows :

	1980			1965		
	Hrs.	Mts.	Percentage	Hours	Mts.	Percentage
1. Classical Music .	47407	22	12.12	33419	08	18.4
2. Folk . . .	15399	22	3.94	4262	44	2.4
3. Light . . .	32465	52	8.29	22011	52	12.1
4. Devotional . .	19819	40	5.07	9961	50	5.5
5. Film . . .	26768	02	6.84	7482	3	5.1
6. Western . .	16981	56	4.34	4078	46	2.2
			40.60			48.5
7. Spoken-Word .	35168	48	8.99	14655	56	8.1
8. Drama . .	13270	10	3.39	9050	17	4.9
9. News . . .	90609	44	23.16	39815	20	21.9
10. Rural . .	20969	12	5.36	13040	26	7.2
11. Educational. .	12473	12	3.19	3208	6	1.8
12. Industrial . .	8030	04	2.05	3373	51	1.9
13. Women . .	5477	00	1.40	3060	46	1.7
14. Children . .	4216	16	1.08	2554	38	1.4
15. Youth . .	11164	48	2.85	—	—	—
16. Tribal . .	9577	16	2.45	3522	41	1.9
17. Armed Forces .	4712	22	1.20	2619	1	1.4
18. Religious . .	535	00	0.14	293	25	0.2
19. Others . .	7804	44	1.99	2463	29	1.4
20. Announcements	8405	30	2.15	2782	28	1.5
	391246	500	100.00	181647	10	100.00

PERCENTAGES

A comparison of the percentage with those of the previous years, as given in Table 4.1 would show that music percentages have stabilised around 40 per cent, news at 23 per cent, Spoken-word around 10 per cent, drama at 3 per cent, rural and other special (audience) broadcasts at 24 per cent. The position in regard to individual stations in 1980 is given in table 4.2. The situation for the seven AIR stations in 1939 viz. Delhi, Calcutta, Bombay, Madras, Lahore, Peshawar and Lucknow was music 72.39 (Indian music 58.85+European music 13.94), spoken-word 6.25 per cent, drama 4.22 per cent, news 10.84 per cent and rural programme 6.30 per cent. Progressive decline in the quantum of music, increase in the duration of spokenword and special broadcast for rural listeners etc. are significant trends. This reveals the stress that is being laid over the years on information and education for development. AIR has been under constant pressure to increase the quantum of developmental information resulting in a step-up in the duration of news, spokenword and programmes for special audiences like farmers, industrial workers, linguistic and ethnic minorities. This has been mainly at the cost of music programmes. Reduction in the quantum of entertainment programmes in the regional services, has been a matter of concern to the Station authorities and the effort has been to check further erosion and maintain the existing proportions.

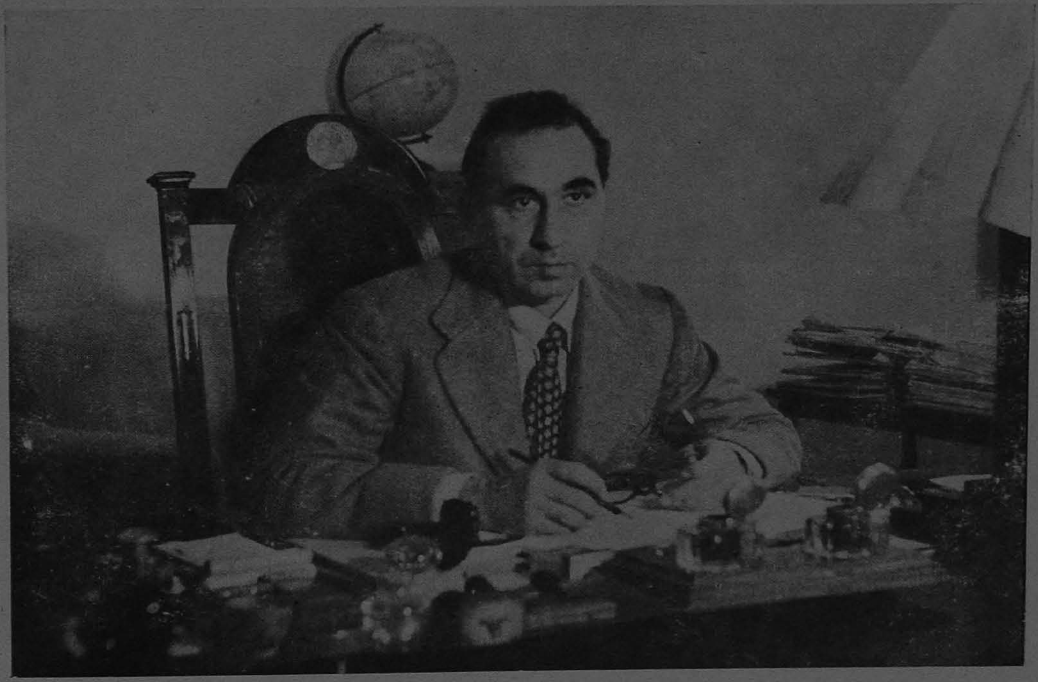
TRENDS

The other significant trend is the increase in the duration of folk, film and western music. Opening of stations in small towns to serve uncovered but culturally distinct areas has provided AIR with a continuing opportunity to explore and tap new talent for traditional folk-music and the arts. While demand for folk-music is universal—common both to old and

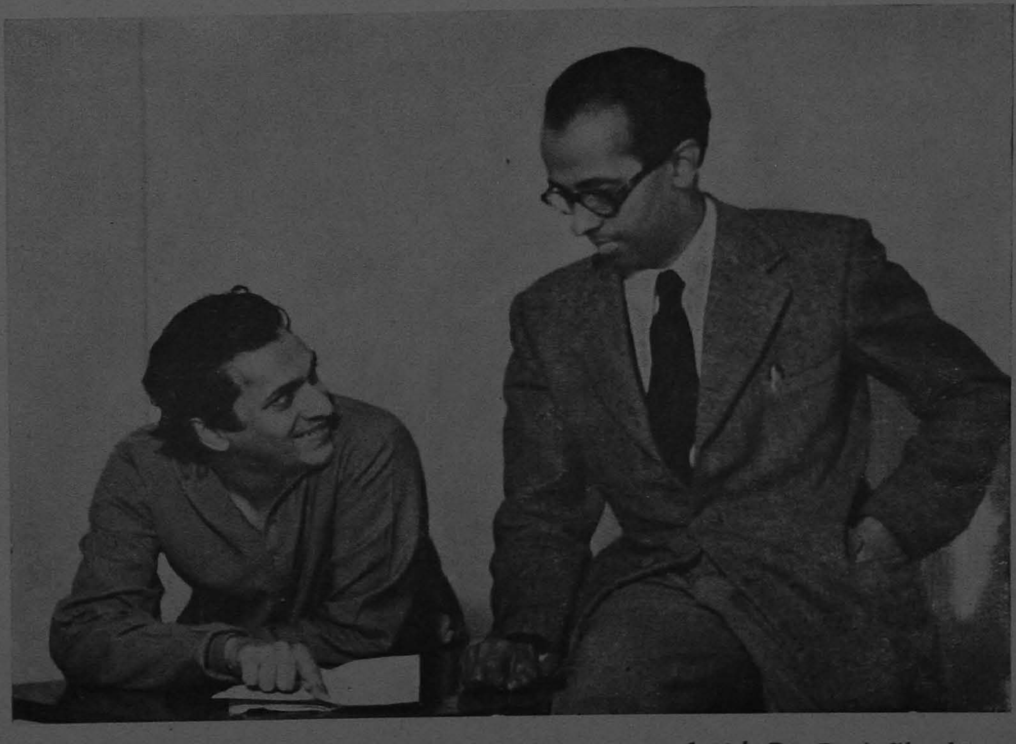
new stations, its popularity in some stations has come as a surprise. In the Gulbarga region listening to folk-music was as high as 97.3 per cent during 1978-79 as against 93.3 per cent for news and 91.7 per cent for film songs. Liberal use of film music in the regional service is due both to the limited availability of good quality non-film music on discs. as well as due to the realisation that the Vividh Bharati service, which dishes out a large dose of film music, is not available to the rural areas. With increasing popularity of western music of the lighter variety among the younger generation in big cities, AIR has been more liberal about its use in youth programmes, and in the north eastern parts of the country. The number of stations, which broadcast western music—light or classical, was 16 on 1-1-1982. Table 4.3 shows the names of stations and the monthly average duration of western music broadcast by them.

CLASSICAL MUSIC

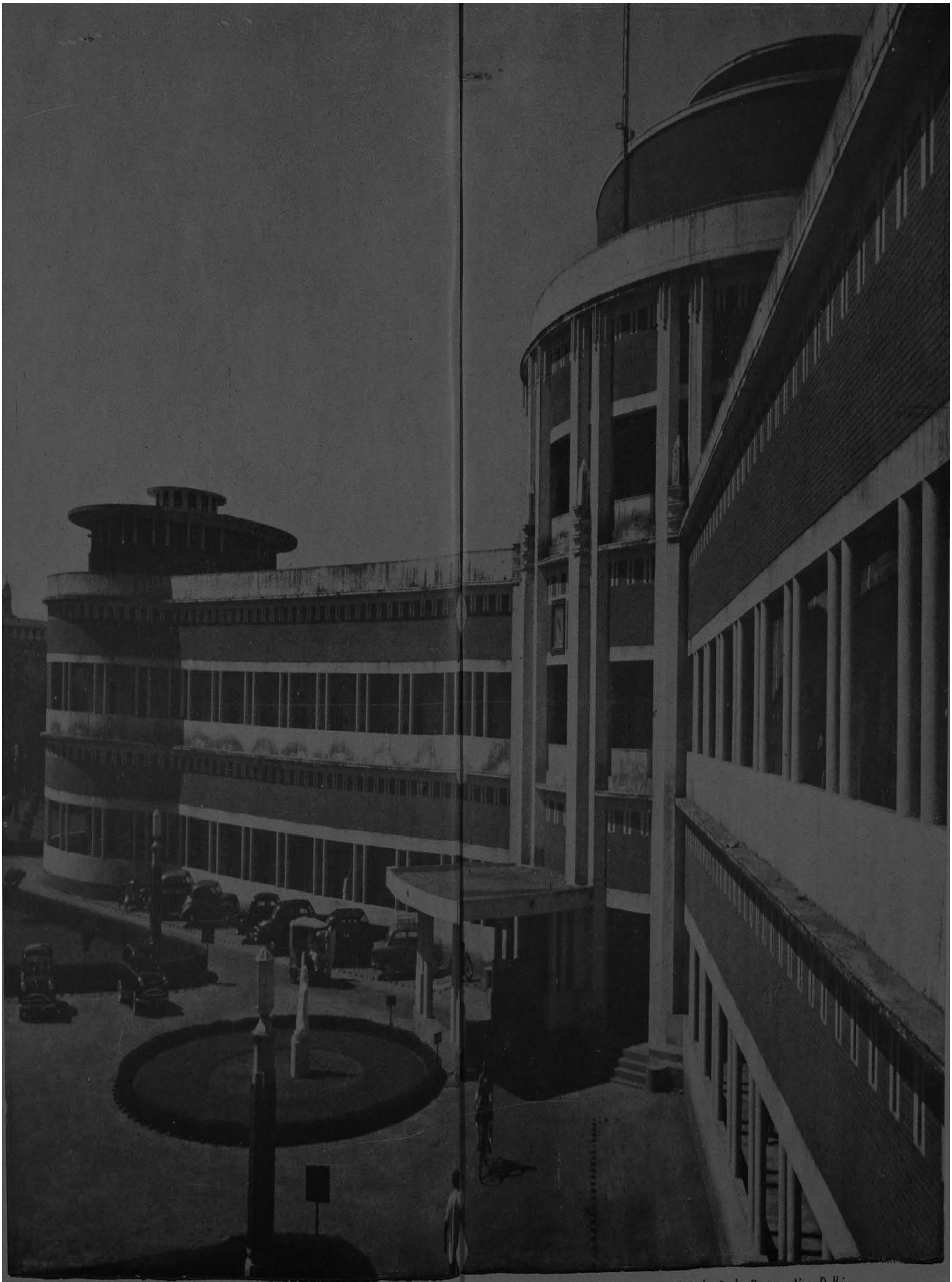
A survey done in 1936 evoked a response of 30 per cent for Indian classical music. It was actually as high as 60 per cent in Madras when it started in 1938. The duration of classical music has been on the decline ever since, along with the reduction in the quantum of music, and the realisation that listening to it was small. The Chanda Committee commented unfavourably on this high proportion of classical music. The proportion in 1980 was 12.12 per cent as against 18.4 per cent in 1965. Listening to classical music on an all India basis worked out to 19.8 per cent in urban areas and 7.8 per cent in rural areas. Yet AIR has remained committed to providing for not only the growing number of classical music artists on its rolls but also for a fare based on music available on tapes and discs. Apart from the weekly National programme, the month-long music festival the annual Radio Sangeet Sammelan provides for a rich fare of high quality classical music.



Prof. A.S. Bokhari, 1st Director General, AIR.



Dr. V. R. Narayana Menon, former Director General with Pt. Ravi Shankar.



All India Radio Station, New Delhi.

In AIR Archives tapes being selected for Vividh Bharati.

Glimpse of AIR Archives.

MIXED FARE

The regional services provides a mixed fare or entertainment, information and education. It is difficult to lay down any fixed proportion between entertainment and the rest of the programmes. Some people thought that a proportion of 50 : 50 would be just right. Again it is not always possible to categorise programmes into distinct types. An entertainment programme could also be highly educative. Formats have been devised to mix information with entertainment. Similarly news need not be seen only in the confines of a bulletin. Special (radio) reports often provide in depth coverage to an important event. Since AIR has by and large one-medium wave channel to cater to a region, its fare is bound to be mixed keeping in view the diversity of the Indian audiences ranging from the poor and the illiterate in the rural areas to the rich and the sophisticated in the urban areas. Station Directors keep close watch on this mixture. An overdose of news and spokenword programme however important and well produced could affect overall listening. A judicious mixture keeping in view listening habits and programme objectives has been achieved over a period of time. Experienced broadcasters know that programme patterns evolve over time and that drastic changes are not possible. It may be easy to introduce a new programme but difficult to sustain it or take it off, if it proves popular.

MORNING FIXTURES

Tune into any regional station in the morning and you will find it begins (after the Signature tune) with Vande Mataram (a national song by Bankim Chandra Chatterjee) followed by Mangal Dhwani (auspicious instrumental music—'Shahnai' in northern India and 'Nadaswaram' in the South—both wind instruments). After this common item there is usually a session

of 30 to 40 minutes of devotional music, which is interrupted in about forty stations by the News in Sanskrit at 7.00 a.m. Another common feature is a short discourse on the high moral and ethical values contained in our scriptures, classics, and the sayings of our saints and seers. Stations which start at 6.00 a.m. finish their morning fixtures including Farming Hints before 7.00 a.m. The morning news bulletins in different Indian languages (other than Hindi) are relayed from Delhi between 7.05 and 8.00 a.m. The main morning Hindi news bulletin is at 8.00 a.m. and the English at 8.10 a.m. These two news bulletins are relayed by all stations. Much of the programme timings of stations are determined by the need to relay news bulletins at fixed hours either from Delhi or from another station in the State. AIR stations in the north introduced in 1975, a daily broadcast of musical rendering of Ramcharit-manas of Saint Tulsidas. A large number of stations also put out music and language lessons including lessons on Hindi and Sanskrit.

AFTERNOON TRANSMISSION

Out of about three hours of transmission in the morning one would be devoted to music programmes of a devotional nature, another to news and information, and a third to music of a general nature—classical, light or folk. The afternoon schedule of a station, would have about an hour of popular music, about thirty minutes of news, and the rest being devoted mainly to spoken-word programmes, including programmes for women (twice or thrice a week) and broadcasts directed to schools. Many AIR stations broadcast separate programmes for women in rural areas. Some stations have special programmes for the working women on Sundays. A few stations also relay from Delhi, slow-speed news bulletins (from 2.20 p.m. to 3.10 p.m.) intended for small newspapers.

EVENING PROGRAMMES

The early evening transmission of stations are dominated by a service for rural listeners, usually between 6.00 p.m. and 8.00 p.m., which includes about half hour of what is described as hard-core farm broadcasting about which we shall have more to say elsewhere. Farm broadcasts are preceded at some stations by programmes specially directed to industrial workers; in others there are special programmes for the youth or children. The regional news bulletin in the evening is usually around the rural|farm programme. Most stations have their spoken-word or drama programmes between 8.00 p.m. and 8.45 p.m. They stop at 8.30 p.m. when Parliament is in session, for the daily reviews of Parliament (in English or Hindi). Other broadcasts of national importance which all stations are expected to relay are also put out at that hour. The national news-reel which is broadcast from Delhi on additional short-wave frequencies for relay by other stations goes on the air at 8.15 p.m., but not all stations are able to relay it in view of their own commitments. Around 33 stations relay the news-reel in Hindi and 23 in English. The Stations usually reserve the time between 8.30 and 9.30 p.m. for relaying programmes from Delhi—the main national news bulletin in Hindi in the evening comes at 8.45 p.m. and in English at 9.00 p.m. While these two news bulletins which are of fifteen minutes' duration, are to be relayed compulsorily from all stations, the relay of the English commentary programme 'Spotlight' at 9.15 p.m. is optional. The National Programmes which are put out at 9.30 p.m. are also optional but they are relayed by most stations. Some of the single channel stations like Ahmedabad (15), Jaipur (18), Jodhpur (20), Jullundur (17), Lucknow (16), Rajkot (17) and Vijayawada (16) have been burdened with a large number of news relays as indicated in brackets. In some cases the stations had no choice, as they have to relay additional news bulletins in Urdu or Sindhi, apart from

Hindi, English, Sanskrit and the main regional language. One general complaint is that far too many programmes are imposed from Delhi leaving little time for the regional stations to arrange their own programme. In statistical terms news and other national programmes relayed from Delhi would not exceed 25 per cent of the broadcasting time for most stations. Yet on account of the rigidity of news timings from Delhi, transmission hours of stations have been fragmented leaving little time for long plays or musical programmes. Long music recitals could be scheduled only at 10.00 p.m.

FIXED-POINT CHART

The programme pattern of a new station is first determined when it comes on the air following a survey of socio-cultural situation in the service area of the proposed station. It is subject to review twice yearly in summer and winter. Now fewer AIR stations make changes in timings due to change of seasons. As stated earlier, it is not easy to make major changes on account of various constraints, which not only include listening habits but also of staff and facilities. While innovations are necessary it is well to remember that programmes have to be broadcast every day or on a fixed day of the week at a fixed time, for the listeners to make a date with it. Yet the programme schedules contained in Fixed-point Chart of stations, can be too fixed. Thus young Producers are encouraged to look at them critically and suggest changes. They are expected to raise fundamental questions about the social and cultural role of broadcasting and examine the fixed-point charts in that context.

PERSONALITY OF STATIONS

Certain uniformity in the programme pattern of stations is inevitable not only on account of the nature of the medium

and shared values of listeners throughout the country, but also on account of the compulsion of news relays at fixed hours. Yet stations are encouraged to develop personalities of their own consistent with the cultural tradition of the region served by them. While a lot of sharing of programmes does take place among stations in the same linguistic zone|state, direct relay of programmes on the narrow telephone circuits provided by the P&T is discouraged. Such programmes are pre-recorded and distributed through tapes for broadcast on different days and possibly different timings, so that listeners who may be served by two stations would have a choice. While there is no hard and fast rule as to how many programmes a station may borrow from another, the percentage of locally produced programmes varies between 60 and 75 per cent. In order to improve the quality of programmes, AIR stations have been advised that atleast 20 per cent of the programmes should be repeats either of their own successful programmes or of programmes produced elsewhere. As the P&T department gets ready with the broadcast quality telephone circuits, for which AIR has already placed indents, there is likely to be greater sharing of programmes among stations in the same linguistic zone.

LISTENING

Surveys carried out in 1977 in 15 Urban centres and 592 villages in the primary service area of 17 stations covering 17000 radio and 6000 non-radio households, have revealed that perceived listening to industrial programmes is as low as one per cent in the north zone, to 93.3 per cent for news in the south zone. "In quantitative terms perceived listening to news on an all India basis is 86 per cent in urban centres and 83 per cent in rural areas and the figures are respectively higher compared to the corresponding listening to film music which is 81 per cent for urban centres and 78 per cent for

rural areas." Tuning to different categories of programmes as revealed in that survey is given in table 4.4.

ANNUAL AWARDS

In order to encourage creativity and adventure in new fields of programming, AIR has instituted the Akashvani Annual Awards in 1974. The awards are intended to promote excellence in all categories of programming. A list of programmes along with names of Producers and Stations which have so far won Akashvani awards is given in table 4.5. Another list in respect of international awards won by AIR is given in table 4.6.

V

PUBLIC ACCESS AND PARTICIPATION

Apart from news, which is prepared and presented by AIR staff most other broadcasts involve public participation. While subjects of talks etc. are chosen by AIR staff, participants are drawn from outside. The choice however is that of AIR. It is here that media watchers see power of the media and raise questions of public access on their own terms. Bulk of AIR's music programmes are presented by amateur or professional artists who are not members of the staff. They are offered programme engagements in accordance with their quality and grading. AIR's staff musicians, who also broadcast solo recitals are mainly engaged for providing accompaniment. Similarly, actors of radio plays are drawn from outside. AIR no longer engages actors as staff-artists. Music and drama artists, are taken on AIR's rolls after a process of audition. Fees and frequency of engagements depend upon the grading, programme quality and the programme pattern of a station. What talks or discussions may be arranged and by whom, would depend upon the programme pattern and objectives of a programme.

ARTIST

The number of music and drama artists on the rolls of AIR on 1-1-1982, was as follows :

MUSIC

	Top	A	B (H)	B Grade	Total
Hindustani . .	66	404	1044	1239	2753
Karnatak . .	51	492	1119	1362	3024
Light . .	17	355	1358	7108	8838
Folk . .	1	32	350	1239	12,744
Western . .	..	11	51	365	427

DRAMA

Top	A	B(H)	B Grade	Juvenile	Total
14	498	632	6523	156	7823

MUSIC AUDITIONS

A stationwise and category wise list of music artists as on 1-1-1982 is given at table 5.1. During the three years 1979—81 over three thousand music artists were added in 25 major stations. Calcutta added 574, Madras 408, Delhi 213, Bombay 208, Patna 194, Trivandrum 154, Dharwar 150, Bangalore 126 and Bhopal 106. During 1978-81, these stations received 26,656 applications for audition and disposed of 21,333 applications. AIR has devised a rather complicated but foolproof system of music auditions. The final decision about auditions in classical music rests with the Central Music Audition Board based in Delhi. It operates through two different panels for Hindustani and Karnatak music. AIR stations have Local Audition Committees (LAC) consisting of six or seven non-official members drawn from the zones of the stations who can be trusted to judge and encourage local talent. Most of them are well-versed in music, although performing musicians are avoided as much as possible. Similarly, music teachers who may have bias in favour of their pupils are also kept out. While the LAC finally approves artists for light music upto B grade, those approved for a higher grade have to be ratified by the Central Music Unit in Delhi. The LAC also screens and recommends classical music artists for final audition by the Music Audition Board. Application forms for audition in classical music, specify 40 ragas of Hindustani Music, out of which the aspiring musicians have to choose 25. At the preliminary audition which is held on the basis of roll numbers, the artist is required to render two or three items of his or her choice. Once the artist succeeds

at the preliminary test held by the LAC, he or she is tape-recorded for two or three items again of artists' choice. The tape-recordings thus made to artists' satisfaction (which has to be taken in writing) are sent to Delhi for listening by the Music Audition Board, which is composed of eminent musicians and musicologists of the country, representing the two schools of Indian music. While the members of the LAC are approved by the Director General for a term of two years. (which is renewable by another term), the membership of the MAB is approved by the Minister for Information and Broadcasting. While the Director General is the Chairman of the MAB, he is usually represented in the auditions bv one of the senior Music Producers comprising the Central Music Unit. The convenor of the LAC is usually the Music Producer or the Programme Executive. Since the tape-recordings contain only roll numbers, the officers of the Director General and Central Music Unit, as well as the members of the MAB are unaware of the identity of the artists, till the names of successful artists are communicated to DG for information after the results are known. Names of stations from where the tape-recordings came are also not known to the judges. At the time of application for audit/on a fee of Rs. 15|- has to be remitted by postal order. Eminent artists who have already achieved fame in public concerts or through discs cut by them, but do not wish to go through a formal audition, can be exempted from the process of audition. The process may take almost six months from the date of application through preliminary and final audition to communication of results. Sometimes in partial relexation of the procedure the DG may arrange to obtain a special recording of the artist but leave the actual judgement again to the MAB.

STUDIO PERFORMANCE

While this system of audition guards against bias or nepotism, it is often criticised as too impersonal and slow.

AIR is also faulted for being too liberal in judging artists. It has been suggested that AIR should dispense with the present system of auditions inside the studio and be guided only by the public performance of an artist. Such a system may be taken advantage of only by those artists who have achieved some public recognition and may not be conducive to the growth of genuine young talent. Secondly, there is a subtle difference between a concentrated recital inside the studio, and a leisurely public performance. It is often the AIR grading and broadcast performance which give status and eminence to an artist, rather than the other way about. While the MAB is responsible for grading or upgrading artists upto A grade, those placed in the Top grade are not subjected to any test. It is the recognition of an existing status, which is accorded by the Director General personally, after holding such consultation as he might deem fit. AIR staff artists have also to go through the same process of grading or upgrading. In fact only a musician, who has already acquired a B (High) grade is eligible for appointment as a staff artist. Those who win prizes in AIR's annual music competition for young artists are taken on the rolls of AIR without a formal audition.

LOCAL AUDITION COMMITTEES

Since the auditions for light music are conducted by the LAC, and most cases finally decided by it, they are quicker. Folk Music artists are judged not by the LACs but by a departmental committee consisting of a Music Producer, the FRO, and others familiar with the local folk-loric traditions. While light music artists have to pay an audition fee (Rs. 15) no such fee is levied on folk-music artists, who are often recorded on the spot for subsequent judging by the departmental committee. In most stations the LAC has different panels dealing with classical and light music. AIR stations are expected to invite artists giving a date and time for audition within a month of the date

of receipt of applications. An artist who did not succeed in first audition may apply for reaudition within six months of the date of the last audition. A very large in-take of artists, in a bid to encourage new talent, presents its own problems. Some AIR stations with declining duration for music, have a large number of B grade artists on their rolls some of whom are not worth being retained there. Some artists who are in higher grades—B (High) or A, have also deteriorated. The process of eliminating unsuitable artists is slow and painful. Each one has to be given a warning for a better performance in future. While the artists thus have a fair deal, it is often at the cost of the listener.

FEES FOR MUSICIANS

With effect from 1-7-81, all payments to artists and broadcasters are debitable to the Non-lapsable Fund, in which is accounted all commercial revenues earned by AIR. This has made possible substantial increase in the fees of artists, which was very low in the normal process of governmental budgeting. The following range of fees have been prescribed for individual artists for classical, light and folk music :

Top ranking	..	Rs. 500
'A' grade	..	Rs. 250 to Rs. 400
'B (high)' grade	..	Rs. 125 to Rs. 200
'B' grade	..	Rs. 75 to Rs. 120

Similarly, fee scales of members of groups have been revised upwards. A three-stage increment has been introduced in each grade. While the Station Director has full powers to fix fees in B and B (High) grades, he has to obtain DG's approval in case of A grade artists. Fees of Central Sangeet Natak Academy Award Winners, who are not in the top grade are to be fixed

at Rs. 400. This was the first substantial increase in fees since 1971. AIR authorities hope that before long poor payment will not be held as an excuse for poor performance. Stations can pay double the normal fee for public concerts, and three fees for special recordings on complete rights' basis. Normally artists, the recordings of whose performance are repeated, are entitled to a subsequent broadcast fee ranging from 15 to 25 per cent of the original, depending upon the duration of rebroadcast. While classical music artists are expected to perform, on an average, for 60 to 90 minutes, the light music artists for a duration of 30 to 45 mts. Artists often perform for less due to non-availability of time in the day's transmission, but record the balance of duration for subsequent broadcast. Most 'live' recitals are in fact pre-recorded in advance. Sometimes while the morning recital is live, the evening recital may be recorded during the day to avoid an artist having to visit the studios twice. Sometimes the available musical accompanists might work only on one shift, necessitating pre-recording. In case of light-music, the attempt is to produce high quality short duration items, rather than take the full pound of flesh in terms of duration.

DRAMA AUDITIONS

While a rigid procedure is followed in the matter of auditions in order to ensure fairness, once an artist is approved and brought to AIR's rolls every effort is made to accommodate him or her in programmes. Musicians who have learned their ragas well and have practised over a period of time with a reliable guru or a reputed music institution, should have no real difficulty in getting access to AIR. Access is comparatively easier, as we stated earlier for light or folk-music artist who is talented. The same is true of drama artists, who are approved by a departmental committee, consisting of the Station Director

or his deputy, Producers for Drama or Spokenword at the Station, and another from a neighbouring station in the same language zone. A fee of Rs. 5 is payable along with the application for audition. Audition forms may be obtained free from the nearest AIR station. Such auditions are held at least once in three months or earlier depending upon the number of applications in hand. These auditions like music are conducted anonymously on the basis of roll numbers, while ensuring that the faces of the candidates are not seen by the judges in the process of 'live' auditions. The audition test consists of dramatic presentation of a few pieces of plays selected by the station and another piece selected by the artist to demonstrate his or her dramatic talent. The Drama Audition Committees at stations can initially grade artists up to 'B' or 'B' (high) only. DG's approval is required for placing artists on higher grades or for giving increments to them. Candidates rejected at the first audition can apply for audition after the expiry of six months from the date of the last audition. No frequency of engagement has been laid down for drama artists, for much depends upon the availability of a role suitable for the artist. Sometimes those participating in a serial play may come oftener than once in a week. The successful candidates are graded and placed in fee ranges as follows :

'Top' class	..	Rs. 300
'A' category	..	Rs. 150
'B' (High) category	..	Rs. 100 to Rs. 125
'B' category	..	Rs. 50 to Rs. 100
Juvenile	..	Rs. 25 to Rs. 40

PRODUCTION

For each subsequent broadcast of a play, artists, authors, adopters, and producers who are not members of the AIR staff

are paid 25 per cent of basic fee if the play exceeds a duration of 15 minutes and 15 per cent if it is less. AIR invites where available reputed drama producers, who are trained or experienced in stagecraft, radio, TV, or films to try their hand at producing radio plays, while bulk of the plays are produced by AIR staff, not all of whom belong to the Drama Unit. Sometimes a Producer incharge of plays of a station may handle two new plays in a week, one of which might be full length (30 mts. and above). For a new radio play, the Producer may have to study a script for a whole week, and indicate acting or studio directions before copies are made out for actors, who may have to spend three to five days (for about three hours a day) rehearsing a play before it is finally recorded with sound effects where necessary. It is not easy to get drama artists for long and continuously for days as most of them are office-goers who take to play-acting—whether on stage or radio, as a hobby. A category-wise table of drama artists at 45 stations which originate plays is given at Table 5.2. Outside producers when engaged are expected to be paid at the following rates :

For plays for a duration of 15 to 30 minutes	..	Rs. 200 to Rs. 300
For plays above 30 minutes	..	Rs. 400 to Rs. 500

A higher rate is payable for plays intended for broadcast in the National Programme.

MIXED FARE

Most radio plays are written by creative writers, who do something else for a living. There are few writers in this country who make a living by writing alone outside the major film producing centres. A talented writer cannot only get access but supplement his income by getting his or her scripts accepted

for broadcast provided they care to study and ascertain the requirements of individual radio stations. Most radio stations have at least one radio play a week of a duration of 30 to 60 mts. There is usually a short-play of a duration of 15 minutes or so, which often takes the form of a light satire running as a serial. Such successful serials are usually repeated. In addition, the rural and the women's programme may have a short-play with a message or there might be a dramatic presentation of a story for children. A lot of ingenuity is called for on the part of writers to meet specific needs and time-schedules. Rather than sending a complete script, it is desirable to send a brief synopsis in advance for consideration. If the Producer likes the theme or the idea, the playwright would be invited for a discussion. While the primary purpose of a radio play is entertainment, social objectives (like national integration, communal harmony, social justice, family planning, eradication of dowry and other social evils) are always kept in mind. Payments for play-writing currently in force are as follows :

Duration of 15 minutes	..	Rs. 100 to Rs. 200
Duration of 30 minutes	..	Rs. 250 to Rs. 350
Duration of 60 minutes	..	Rs. 400 to Rs. 600

For a play for broadcast in the National Programme (in multi-lingual translation) fees upto Rs. 1,000 are paid. Original authors whose works are adapted are paid 50 per cent of the original fee and writers adapting works are paid 75 per cent of the original fees. The translators are paid in the range of Rs. 150 for 15 minutes to Rs. 500 for a script of a duration of 60 minutes. (Around 120 words are spoken in a minute). Successful short-stories, stage-plays are adapted for the radio in large numbers. Novels too are serialised. Successful stage-plays are often recorded for the radio by the original troupe even though they may not be regular radio drama artists on the rolls of a station.

TALKS

It is in the realm of radio talks and discussions that AIR is criticised for patronising the same set of people—usually journalists and academicians whom the AIR staff has come to regard as clever and dependable. The charge is that AIR has come to depend upon a small coterie of people. This is not wholly borne out by the fact that 45,797 people did 64,010 talks in 40 stations of AIR in 1981. All AIR stations are expected to maintain a Directory of Talkers subject-wise. Thanks to Yuv Vani (Youth programme) bright young people have easier access to AIR. Most stations have about two to three talks or discussions every week on current socio-economic problems, in addition to monthly or fortnightly literary magazine programmes. Two to three agricultural scientists and a large number of farmers participate every week in farm programmes. Experts in other aspects of rural development appear in the rural programme. Doctors regularly broadcast on health care including nutrition and family-welfare both in the rural and women's programmes. Most AIR talks have an utilitarian or developmental bias. As stated earlier, the choice of subjects for talks and discussions largely depend upon the objective of a programme. Having chosen a subject, it is the endeavour of AIR to see that the most knowledgeable person or expert on the subject is invited to broadcast. Not all experts are good broadcasters. Sometimes AIR staff may lack awareness of a subject or the best person available to speak on it. It is, therefore, necessary that universities and other academic bodies, professional institutions and associations, government departments and their agencies including the public sector industries and institutions should keep in touch with AIR Producers, and brief them periodically about subjects and personalities. It is not enough to hold periodic press conferences, which will be attended by News Correspondents who only feed news bulletins. The best way to gain access is to convince the Producer of

the importance of the subject to the society at large and the common man in particular. Some subjects might be covered in a simple talk or interview. A controversial one might call for a discussion, while another which requires study and spot investigation, might be best dealt with as a radio documentary.

PUBLIC ACCESS

In practically all cases the final decision as to who should broadcast and on what subject rests with AIR. But it is possible for academic or professional bodies to influence it in a manner that a broad spectrum of knowledge and science get projected in the media, along with all matters of public concern. In this, social service groups working in such fields as environment, family planning or eradication of social evils can also play a part. The question whether time can be set apart for public access programmes, in which AIR merely provides the facility and technical assistance and exercises no editorial control has been considered from time to time. In 1973, AIR advertised for purchase of programmes done by independent Producers outside. The response was poor. The Verghese Group (1977-78) has suggested similar access to independent programme production agencies. Few such agencies, however, exist. AIR authorities are keen that social-service groups or concerned individuals should be able to gain access to the media to draw public attention to such matters as they consider important without in any way duplicating what the AIR stations might already be doing. Some stations have programme formats equivalent to the letters to the Editor column in a newspaper. Apart from answering listeners queries on various topics in different special audience programmes, letters expressing views on a matter of public concern (often following a lead broadcast by AIR) are featured by AIR stations. The Director General is anxious that informed public opinion comes to bear adequately on programming, and access provided to those who

genuinely seek it. Obviously, the existing general Programme Advisory Committees are not adequate for this purpose. Increasing the number of Consultative Panels for various subject areas (which already exist for science and technology at some stations) would be useful for more balanced programming and increasing access and participation of a broader section of the people including those who may not hold the majority point of view. Like the earlier Radio Rural Forums, Radio-Clubs, specialising in group listening to certain broadcasts, might prove useful.

VI

NEWS SERVICES

While broadcasting in India is largely a regional operation, broadcasting of news of national and international importance, in all major languages of India, are centralised in Delhi. Until 1935, only two news bulletins a day, one in English and another in an Indian language, were being broadcast by the Calcutta and Bombay Stations based on a summary provided by Reuters. Centralised news operations from Delhi began in 1937. During the Second World War (1939-45), the Central News Organisation (as the News Services Division was then described) was responsible for five bulletins in English, four in Hindustani and three each in Tamil, Telugu, Marathi, Gujarati and Pushto. At the time of independence in 1947, AIR was broadcasting 74 news bulletins—43 in Home Service and 31 in External Services. When the CNO was split in 1948 into News Services Division (NSD) and External Services Division (ESD), the former remained responsible for the news output of the External Services as well. Centralised news bulletins are put out not only in English and Hindi, but in all regional languages of India. These bulletins are translated from English except in the case of Hindi where the bulletins are initially drafted in Hindi. The centralised character of AIR's news operations was slightly diluted when the Regional News units came into being in 1954-55. About this time, AIR also introduced radio newsreel which is now broadcast every day from Delhi in Hindi (3 days) and English (4 days) at 8.15 p.m. (Delhi B) for ten minutes.

COMMENT

The News Services Division also puts out a round-up of editorial comments of the Indian Press. It is broadcast, in English at 5.50 p.m. and in Hindi at 8.25 p.m. (Delhi B). News Services Division is also responsible for News Letter From States in Hindi at 9.00 a.m. and commentaries on topical events in Hindi (Samayiki), and English (Spotlight) broadcast on Delhi A and B respectively at 7.35 p.m. and 9.15 p.m. which are relayed by a number of stations of AIR. The Urdu news at 9.15 p.m. (Delhi A) is followed by a commentary. The Dogri, Kashmiri and Arunachal bulletins in the evening (which are of 15 minutes duration) also contain commentaries. There is a weekly Sunday morning news bulletin of human interest stories, some of which are also repeated from the regional stations. The Sunday evening (9.30 p.m.—Delhi 'B') Current Affairs, which mostly takes the form of panel discussion or symposium, is relayed by a number of stations.

CENTRAL BULLETINS

Currently (January 1982), All India Radio is putting out 65 news bulletins daily in its Home service as follows :

Language	Number	Time	Duration	Relaying Station
1. English . .	11	0600 hrs	2½ mts	
		0810 hrs	10 mts	Relayed by all Stations
		1200 hrs	2 mts	
		1300 hrs	5 mts	
		1400 hrs	10 mts	
		1420 hrs	25 mts	(Slow-speed)
		1705 hrs	5 mts	
		2000 hrs	5 mts	(Sports)
		2100 hrs	15 mts	Relayed by all Stations
		2300 hrs	5 mts	

Langauge	Number	Time	Duration	Relaying Station
2. Hindi	10	0602 hrs	2½ mts	
		0800 hrs	10 mts	Relayed by all Stations
		1305 hrs	5 mts	
		1410 hrs	10 mts	
		1445 hrs	25 mts	(Slow-speed)
		1700 hrs	5 mts	
		1805 hrs	5 mts	
		1900 hrs	5 mts	(Sports)
		2045 hrs	15 mts	Relayed by all Stations
3. Assamese	3	0705 hrs	10 mts	Gauhati and Dibrugarh
		1310 hrs	10 mts	-do-
		1905 hrs	10 mts	-do-
4. Arunachal (Assamese)	1	1645 hrs	15 mts	Dibrugarh
5. Bengali	3	0725 hrs 1330 hrs 1935 hrs	10 mts 10 mts 10 mts	Calcutta Kurseong Siliguri Agartala
6. Dogri	2	0830 hrs	10 mts	Jammu
		1915 hrs	15 mts	Jammu
7. Gujarati	3	0745 hrs 1320 hrs 1950 hrs	10 mts 10 mts 10 mts	Ahmedabad Rajkot, Bhuj
8. Kannada	3	0735 hrs 1310 hrs 1935 hrs	10 mts 10 mts 10 mts	Bangalore, Margalore, Dharwar Bhadrawati Mysore
9. Kashmiri	2	0745 hrs 1825 hrs	10 mts 15 mts	Srinagar
10. Malayalam	3	0725 hrs 1250 hrs 1925 hrs	10 mts 10 mts 10 mts	Trivandrum, Trichur, & Calicut

Language	Number	Time	Duration	Relaying Station
11. Marathi	3	0830 hrs 1330 hrs 2005 hrs	10 mts 10 mts 10 mts	Bombay, Nagpur, Pune, Sangli, Ratnagiri, Aurangabad, Parbhani, Jalgaon.
12. Nepal	1	1925 hrs	10 mts	Kurseong
13. Oriya	3	0715 hrs 1320 hrs 1915 hrs	10 mts 10 mts 10 mts	Cuttack, Sambalpur and Jeypore.
14. Punjabi	3	0830 hrs 1340 hrs 1930 hrs	10 mts 10 mts 10 mts	Jullundur, Delhi
15. Sanskrit	2	0700 hrs 1810 hrs	5 mts 5 mts	A number of Station throughout the country.
16. Sindhi	2	0840 hrs 1815 hrs	10 mts 10 mts	Bombay, Ahmedabad, Bhuj, Jaipur.
17. Tamil	3	0715 hrs 1240 hrs 1915 hrs	10 mts 10 mts 10 mts	Madras, Tiruchi, Tirunelveli Coimbatore
18. Telugu	3	0705 hrs 1230 hrs 1905 hrs	10 mts 10 mts 10 mts	Hyderabad Vijayawada Visakhapatnam Cuddapah
19. Urdu	3	1850 hrs 1350 hrs 2115 hrs	10 mts 10 mts 15 mts	See Table 13.1

TOTAL OUTPUT

Thus there are 19 languages in which 64 bulletins are put out from Delhi for a total duration of 10 hours. In the External

Services, there are 63 news bulletins—57 from Delhi and 6 from Calcutta, Bombay and Madras—in 24 languages for a total duration of over 8 hours. Table 6.1 gives the languages and timings and duration of these bulletins. The output of 39 Regional News Units (RNU) in 1981 varied from one to two news bulletins per day. In States, where there are more than one Regional News Unit, usually one bulletin is relayed from another station. There were thus 116 regional news bulletins put out in 22 languages and 34 tribal dialects for about 15½ hours by 39 Units. Six more Units are proposed to be set up at Najibabad (UP), Raipur (MP), Udaipur (Rajasthan) and Mangalore (Karnataka). Table 6.2 gives the names of Stations, languages and duration of the regional news bulletins originated or relayed by AIR Stations. The home and regional news bulletins, including commentaries and reviews put out by the Regional Stations constitute about 23 per cent of the total broadcasting time. These figures vary from Station to Station, as would be seen in Table 4.2 The Stations, which have a regional language different from Hindi, or have smaller transmission hours, have a higher output varying between 25 to 30 per cent.

LISTENING

Listening to the man news bulletins, in Hindi and English, in different parts of the country in 1977, is given in Table 6.3 and 6.4. An analysis made by the Audience Research Mobile Unit (North zone) says : "The central news bulletins broadcast in regional languages, have generally higher listening as compared to regional bulletins broadcast by the local stations in the respective regional language. However, regional bulletins in Malayalam tended to attract more listeners than central bulletins in the same urban centres and villages of the service area of Trivandrum-Alleppey Stations." Listening to central and regional bulletins are given at Tables 6.5 and 6.6.

ORGANISATION

The Director of News Services Division (DNS) who is usually a member of the Central Information Service (CIS — which handles all information and public relations work of the Government of India) is responsible for the entire news output of Akashvani. While working to the Director General, AIR, the DNS with the status of Deputy Director General, enjoys considerable amount of autonomy. In many matters, he deals directly with the Ministry of Information and Broadcasting. The DNS is assisted by a Joint Director and six Deputy Directors dealing with News-room operations, Language units of NSD, Reporting, Regional News Units, Hindi News operations and Administration. The editorial staff consists of 24 News Editors, 67 Assistant News Editors, 3 Senior Correspondents and 9 Correspondents, who are members of the CIS. The General News Room operates round the clock in shifts of which a News Editor is usually in charge. He is assisted by a number of Assistant News Editors in preparing the news pool copy, and in choosing items for different target areas in the Home and External Services. Since it is neither possible nor necessary to prepare a separate bulletin for each language, a system of pooling all worthwhile news items received from various sources has been devised. Key scripts of Home news bulletins are checked by an Editor before they are passed on to the eighteen language Units for translation and broadcast by Newsreader-cum-Translators (NRTs). The normal strength of a language Unit of NSD is six NRTs. They are in two grades. The same salary scales are applicable to the RNUs as well. A senior NRT gets the same salary as a News Editor or Station Director (in junior grade). While the Editors and Correspondents are regular Government servants and members of the CIS, the NRTs are on Staff Artists' contract. There are however a few Editors and Reporters in NSD and RNUs, who are also Staff Artists. While Staff artists remain with the Units, and are theore-

tically transferably only between Delhi and RNUs, the regular Government servants are liable for transfer to other media units of the Ministry of Information and Broadcasting as well. Both Chanda Committee and the Verghese Study Group have suggested that the AIR news staff be delinked from the CIS so as to encourage professionalism in the broadcast medium.

REGIONAL NEWS UNITS

The Regional News Units, which form part of the regional Stations of AIR, put out one or two bulletins in addition to a weekly or bi-weekly newsreel. Some Stations like Gauhati and Srinagar also put out commentaries. The RNUs are responsible to the DNS for their professional performance. They are usually headed by an ANE and consist of one Correspondent/Reporter, and a number of NRTs depending upon the number of news bulletins. The norm is two for one bulletin and three for two. The bulletins are usually prepared in the language concerned but whenever the Editors do not know the local language, they are prepared in English as in Delhi. In the North-Eastern India, the key scripts are prepared in English for translation into tribal dialects.

AIR CORRESPONDENTS

AIR had, at the beginning of 1982, a sanctioned strength of 77 Correspondents located inside the country and 4 abroad, in addition to about 200 Stringers (Part-Time Correspondents) in India and abroad. Currently AIR has its foreign Correspondents located at Hong Kong, Dacca, Tehran and Cairo. There are plans to have Correspondents at Islamabad, Kabul, Kathmandu, Moscow, London, New York, Lusaka, Nairobi and Singapore.

Apart from Correspondents who form part of the RNUs, AIR has sanctioned 23 positions for Correspondents at other towns and cities as indicated at Table 6.7. Plans are to have a regular Correspondent in each District. During the Sixth Plan period, it was proposed to have 52 additional Correspondents by replacing stringers (PTCs). Pending completion of such a plan, the effort has been to have one stringer at each district. They supply news mainly to the Regional News Units. One of the problems that worry AIR authorities is the low utilisation of AIR Correspondents. When hot news breaks, or news worthy 'events' take place, AIR Correspondents find a prominent place in Home and External news bulletins (as in the case of the Iran -Iraq war, when Arun Roy reported from Baghdad, and C. V. Raman from Tehran), there are not enough of programme slots where the Correspondents can be heard in their own voice. They are, of course, heard in the newsreel. The question of giving up the present format of a bulletin—which is written and read—and a separate radio newsreel, and combining the two into a more flexible magazine format (with hard news in the beginning followed by Correspondents and news-makers in their own voices) have been considered from time to time, but had to be given up on account of organisational constraints and inadequate development of tele-communication.

NEWS AGENCIES

AIR subscribes to four news agencies—the PTI and UNI in English, Hindustan Samachar and Samachar Bharati in Hindi. Between them, they feed to AIR over three hundred thousand words per day for both home and foreign news. They provide teleprinter services, not only in Delhi but in State capitals and other towns wherever their offices are located. The two English agencies have contracts with foreign news agencies like the Reuter, APA, UPI, AFP, DNA, Tass, Tanjug and

others. PTI also distributes what comes to it from the non-aligned news agencies pool. A study made of agencies share of AIR news for 10 days in April and May 1981 revealed a share of 49.16 per cent for all agencies in Delhi of which PTI's share was 20.50 per cent, and UNI's 14.70 per cent. In Bombay, in July 1981, agencies share was 37.63 per cent and in Gorakhpur in April '81 it was 77.83, which was made up by PTI alone. The basis of payment to the news agencies thus far linked to radio lincences, is being revised on account of the abolition of licence fee for the one and two band sets.

MONITORING

An important source of foreign news is monitoring. When General Zia overthrew Zulfikar Ali Bhutto on July 4, 1977, AIR was the first to report, for our Monitoring Service was listening to Radio Pakistan in the morning. The Monitoring Service at Simla was then listening to 180 transmissions from 26 broadcasting organisations for a duration of over 46 hours. Those monitored included Radio Australia, BBC, Voice of America, Radio Bangladesh, Radio Baghdad, Radio Peking, Radio Kabul, Nepal, Tehran, Moscow, Kuwait, Deutsche Welle, Radio Israel, Hilversum (Netherlands), Manila, Sri Lanka, and Rangoon. The transmissions covered were in English, Nepali, Pushto, Persian, Russian, Chinese, French, Burmese, and Tibetan, in addition to Bengali, Hindi, Kashmiri, Punjabi and Urdu. The Monitoring Service which has shifted to the Monitoring complex at Ayanagar, Delhi, in April, 1981, is likely to increase its range of activities. That would also make it unnecessary to have additional monitoring being done at Broadcasting House at Delhi for over nine hours a day of 45 transmissions of nine broadcasting organisations. Currently, the Monitoring unit at Ayanagar with a strength of 43 Monitors, is monitoring 136 transmissions of 22 broadcasting organisations in fourteen languages. The Unit is headed by a Director, who is of the same

status as a Deputy Director in the News Services Division. He is assisted by four ANEs. The sanctioned strength of Monitors, in different Indian and foreign languages, is as follows :

Indian languages		Foreign languages	
Bengali	2	Arabic	2
English	14	Burmese	2
Hindi	4	Chinese	2
Kashmiri	2	French	1
Nepali	2	Pashtu	3
Urdu	4	Persian	3
		Russian	1
		Tibetan	1
	28		15

NEWS VALUES

AIR is sometimes criticised for including too much of governmental news or ministerial pronouncements. This is, to a very great extent, inevitable considering the importance of the government in India or any other developing country, which has to accept most of the responsibilities for development. Prime Minister. Indira Gandhi is headlined, both in print and electronic media, because what she says as the Head of the Central Government or as the President of the ruling party, is important and of public interest. For the same reason, the Prime Minister's speeches are reported in depth in her own voice in the form of special (radio) reports of 20 to 30 minutes duration, as all that she says—the way she says it, cannot be brought out effectively in a news bulletin. Such 'live' coverage is given to the Prime Minister, or the Head of the State throughout the world. Now, what are the commonly accepted news values ? 'News' is defined as new information of wide public interest. They are

said to be reports of events which are out of the ordinary. The Western news agencies, operating in the Third World, are on the look out for news concerning conflicts, crisis, corruption, disasters and famines in the region. They say disaster and tragedy easily make news. Pursuit of misdeeds, particularly in governments, is held as the highest ideal in reporting. The adversary role of the Press vis-a-vis the Government is often applauded. While the spectacular and the exceptional hit the headlines, the slow process of growth and development, do not. A study of the foreign news coverage by the two US regional wire services—the AP and UPI—support those who claim that the Western coverage of the less developed Third World tends to concentrate on conflicts and crisis. The study makes a plea for a radically different definition of 'news' for 'promoting not only international but also intra-national understanding and cooperation'. There is a whole closed-circuit of practices and assumptions about the nature of news which needs to be closely questioned if we have to overcome the information gap that exists within and among nations. Leaving aside the controversy about the international news flow, it must be remembered that most of the developmental activities in this country are either undertaken, sponsored or supported by the Government or its agencies. Large investments have been made by the State in our growing public sector. The private sector too is supported by the Government through development of infrastructure, finance and incentives. While tragedy and disaster must undoubtedly make 'news', development too is of great public interest. With such nationally accepted goals as socialism, elimination of poverty and economic disparities, the State is bound to extend its activities further. AIR authorities are, therefore, deeply conscious of the need and importance of reporting (exposing) activities of the government and its agencies, particularly those which directly affect the life of the common man. It does not mean that the views of the Opposition would be ignored. Addressing the Station Directors of AIR in 1975, the Prime Minister

Indira Gandhi said : "It (the fact that AIR is a government department) does not mean that we do not give the views of other people, but primarily its function is to give the views of the Government of India. The views of the Government of India are not the views and dreams of a single person or a number of persons. They happen to be the views and policies reaffirmed and voted by the Parliament of India".

OBJECTIVITY AND ACCURACY

Because of a very wide listening to a radio news bulletin, it must ensure very high standards of objectivity and accuracy. AIR is particularly careful about reporting agitations and tensions, specially incidents of a communal nature which might have a triggering effect. The fact that AIR operates round the clock and is first with the news imposes upon it an additional responsibility for checking accuracy. It takes particular care in reporting Parliament, which is additionally covered in Today in Parliament in Hindi (Delhi A) and in English (Delhi B) at 8.30 p.m. Apart from the team of its own Correspondents, who cover Parliament for the news, two journalists, each drawn from the Press, review the proceedings of the two Houses of Parliament (Lok Sabha and Rajya Sabha) in English and Hindi. AIR follows the same standard of objectivity, fairness and balance as the newspapers do, but it aims at a higher degree of accuracy and thus avoids speculative stories for which there is literally no space in a news bulletin. While the news bulletins cannot provide in-depth reporting, this is done in other programmes particularly in special reports and radio documentaries. There is a tendency to look for political balance in each news bulletin or a programme of commentary, which is difficult to achieve. Balance can be achieved over a period of time, and over a whole range of programme output including news, talks, discussions, interviews and documentaries. It would not, therefore, be fair to judge AIR's objectivity or political balance from news bulletins alone, much less from a single news bulletin.

EDITORIAL DISCRETION

What goes into an AIR bulletin is finally decided by the Editor-in-Charge. He goes by certain traditions and values which have stood the test of time. The main principle of news evaluation was circulated to the DNS recently a copy of which is reproduced below :

> "News policy for All India Radio has grown almost entirely within the News Service Division is response to the pressure of events and on the basis of professional experience. In dealing with news, facts are presented without embellishment, colour or bias. The main principles of news evaluation have been :
>
> — judging every story strictly on the basis of its news value ;
>
> — ensuring the highest standard of accuracy and good taste in news reporting ;
>
> — treating news factually, objectively and analytically, but not sensationally ;
>
> — avoiding methods of news reporting and treatment which might create alarm and panic ;
>
> — projecting national and international ideals for which the country stands ;
>
> — reporting news aimed at ensuring territorial integrity, national integration, secularism, norms of public decency, maintenance of public order and upholding the dignity and prestige of Parliament and Legislatures and the Judiciary ;
>
> — noticing national achievements in different fields ;
>
> — keeping off personal or slanderous news ;

— keeping out sex and crime stories unless they are of wide public interest ;

— applying the highest standards of objectivity in reporting political controversies in order to give a balanced coverage by avoiding the use of slanted or coloured versions ;

— ensuring that the susceptibilities of a religion, a nation or a government are not offended ;

— avoiding presentation of news in a manner that would encourage subversive activities against a government established by law ;

— keeping out gambling or similar information which might tend to cause listeners to gamble on the outcome of an event ; and

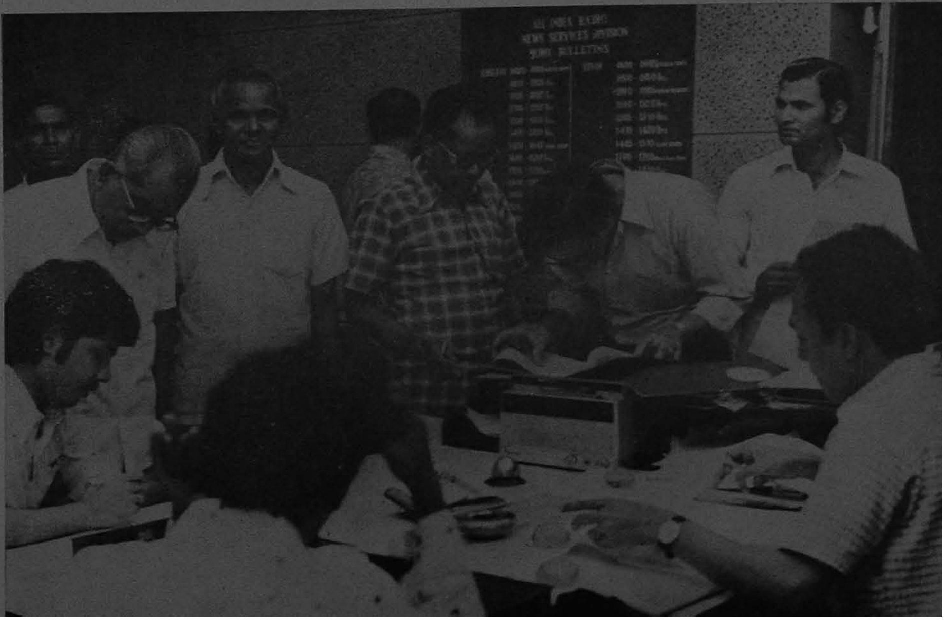
— avoiding advertising, advancing or promoting interests of an individual, business or trade by referring to its name or otherwise, unless the name is essential to the story.

POLICY GUIDELINES

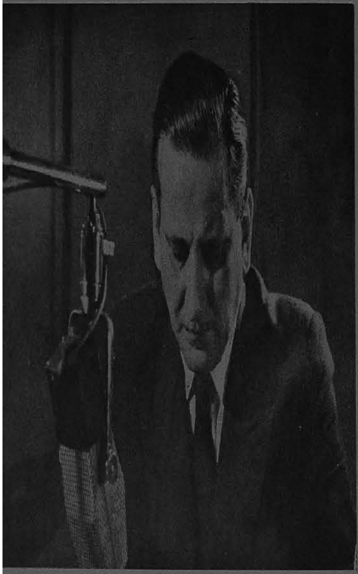
The preamble to the policy guidelines issued by the new central Government in 1980 says : "The activities of the media should be an input in the nation-building tasks. They must strengthen the confidence of the people, promote the concept of self-reliance and encourage forces of unity and National harmony". It emphasises that "the official media must remain credible as well as interesting to all the sections of the society, specially the youth of the country". The government has approved the following guidelines for assisting the various official media units in their functioning :

— Media units should give effective coverage to Government's programmes, policies and achievements.

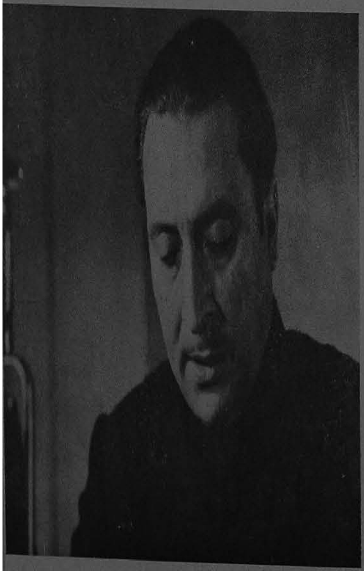
Monitoring unit of AIR.



News Room of AIR at work.

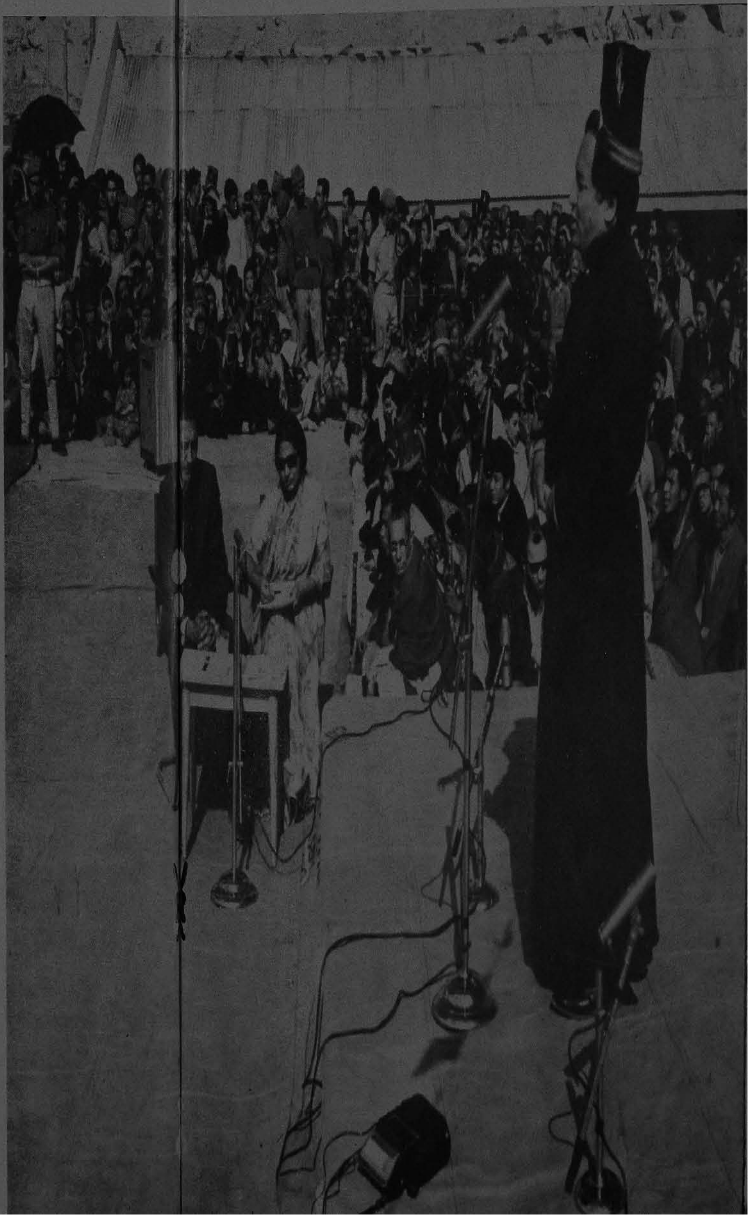


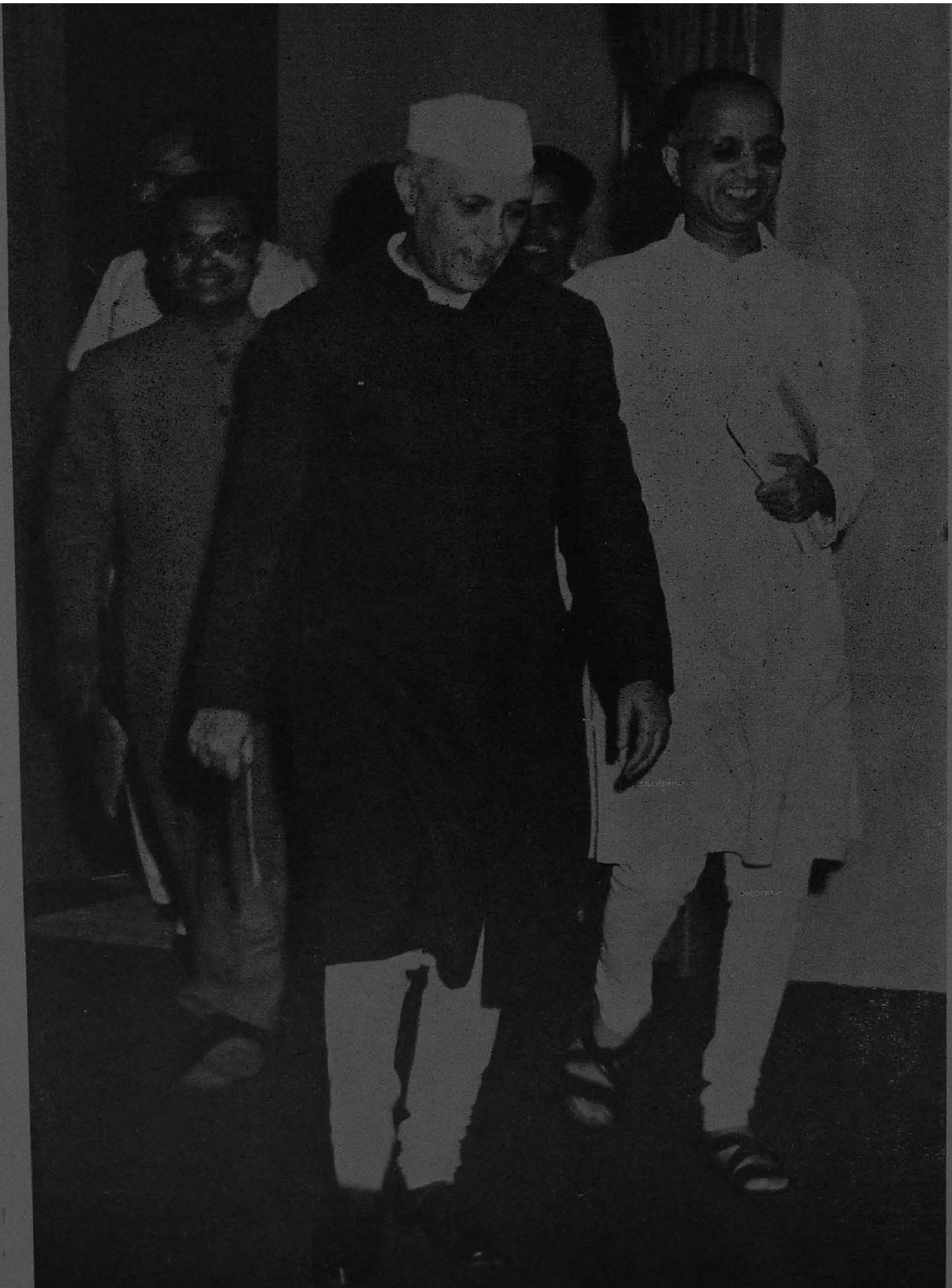
Shri Melville De Mellow
(Producer, Radio News Reel).



Shri Devaki Nandan Pandey
(Hindi News Announcer AIR)

Sri Sonam Wangyal, Minister for Cooperation & Social Welfare
J & K State inaugurating AIR Leh on June 25, 1971.





Prime Minister Jawaharlal Nehru accompanied by Dr. B.V. Keskar, (Union Information & Broadcasting Minister) to inaugurate the Akashwani Sahitya Samaroh.

Particular attention should be given to programmes and dissemination of information relating to developmental activities in all their facets including, for example, extension work in agriculture, education, health and family welfare, and science and technology ;

— Media Units should devise and present suitable programmes relating to youth, including information regarding opportunities for and generation of employment in various fields ;

— Vigorous steps should be taken by the official media units to serve the rural population, minority communities, women, children, illiterate as well as other weaker and vulnerable sections of the society ;

— Each media unit should try to encourage both individual as well as collective effort by the handicapped, such as blind, deaf, dumb and other disabled persons as well as institutions doing service to this section of the society. Media Units should also try to propagate the good work that is being done to eradicate diseases like leprosy and to remove inhibitions about them ;

— The Media units should also devise suitable programmes to eradicate social evils such as untouchability, narrow parochial attitudes and loyalties, inequalities and exploitation. Steps taken by the Government in this regard should be highlighted ;

— Dissemination of information, news and comments in Akashvani and Doordarshan and Films Division should be done in a fair, objective and balanced manner including contrasting points of view with emphasis on events and developments. References

to personalities may be made primarily for providing human interest ;

— Media Units should adopt a professional approach in their activities. They should strive for creating audience interest and to meet their needs and expectations by talking about what is on the ground, having stories of local interest in a realistic manner by adopting actual field-based coverage. The Media Units should, instead of limiting themselves mostly to what the Government is planning to do, identify and highlight successful examples of group and individual efforts in developmental activities and towards solution of local problems. Problems and issues should also be covered from the public point of view without any hesitation in bringing out healthy criticism ;

— Media units and particularly Akashvani and Doordarshan, should endeavour to put out news and features which are investigative and in depth. There should be a greater attempt in diversification of coverage in terms of personalities being brought in for participation, places of origination of news and sources being relied upon ;

— Media Units should have a constant dialogue among themselves and establish effective horizontal linkages to support and supplement one another's programmes and resources ;

— Each Media unit should have adequate systems for continuous evaluation and re-assessment of its performance in the context of its specific objectives resources and schedules.

VII

RURAL AND FARM BROADCASTING

If Akashvani may take credit for its role as an agent of social change, it can justly do so in the field of rural and farm broadcasting. The vast changes that have taken place in the countryside, particularly the 'green revolution' could not have come about so quickly without the use of radio. The educational and developmental role of radio has been nowhere more evident than in its programmes for rural listeners. AIR has played a significant part in bringing the new technology in agriculture to the door of the farmer by giving support to various farmer's training and functional literacy programmes of the Ministries of Agriculture and Education. In fact, the Farm and Home Units of Akashvani were started in 1966 to support the Intensive Agricultural District Programme and the coming of the new 'wonder' seeds—the high yielding varieties. One such variety—ADT 27—came to be known to the farmers of Tanjaur as 'Radio Rice'. With the introduction of new technology in agriculture, made necessary by the high-yielding varieties' programme, the dependence of the farmer on day to day guidance about fertilizer application, pesticide use or water-management, greatly increased and with that the dependence on extension staff and the radio.

RURAL BROADCASTING

In fact, radio's role in educating the rural masses was seen early enough when the Marconi Company loaned a radio transmitter and receiving sets to the Government of the North-West Frontier Province. Peshawar Station (now in Pakistan) started broadcasting to rural listeners in 1935. The Agricultural

University at Naini (Allahabad) broadcast a local service for farmers about the same time. All India Radio has come a long way since those pioneering days. Rural programmes were popular for the local idiom and native humour of the comperes, apart from being useful as they dealt with a wide range of subjects relating to rural development, agriculture, animal husbandry, cottage industries, health, nutrition, eradication of untouchability and other social evils. While there were talks by officials and other experts, the stress was on indirect communication of ideas through plays, skits, or folk-forms of entertainment. Many comperes of rural programmes became house-hold names in rural areas. They were rural broadcasters with no claims to expertise in agriculture or animal husbandry.

FARM AND HOME UNITS

The organisation of rural broadcasting underwent a change in 1965, when the Ministry of Information and Brodcasting in consultation with the Ministry of Agriculture and Education, decided to establish Farm & Home Units in ten AIR stations to provide relevant, timely and problem-oriented technical information to farmers of a small homogenous area with similar agro-climatic conditions. The first ten units were set up in Jullundur, Lucknow, Patna, Cuttack, Raipur, Pune, Hyderabad, Bangalore, Tiruchi, and Delhi, where intensive Agricultural District Programmes and Intensive Agricultural Area Programmes were in operation. More such Units were set up in quick succession. Now practically every regional Station of AIR is expected to have such a unit. The total number of Farm and Home Units in operation on 1-1-1982 was 61. Details of Rural and Farm broadcasts put out by stations is given at Table 7.1. Thus, the emphasis shifted to agriculture and to a more direct method of presentation, which was dictated by the need to convey scientific and technical information. With the coming of scientific agriculture, continued reliance on radio for quick guidance and solution of problems became inevitable. The Farm

and Home Units which were made responsible for the entire rural broadcast output, are headed by a Farm Radio Officer, who is a graduate in Agriculture with training in extension methods or have had experience of agricultural extension work in villages. He is assisted by one or two Farm Radio Reporters and a Scriptwriter with a similar background. The Units are provided with ultra-portable tape (or cassettee) recorders and often a separate transport (used to be a jeep) so as to enable them to tour the rural areas for recording the experience of farmers and the extension workers in the field. Many older jeeps have become unserviceable ; the new Farm and Home Units may have to share transport with others. Yet this activity has high priority in AIR's scheme of thing for, without being able to go out to rural areas, the effectiveness of the Farm and Home Units will be greatly reduced. AIR's outside broadcast (OB) activities have been on the increase. Over thirty stations have also been provided with OB Units which collaborate with the Farm & Home Units and others. The norms approved by the Ministry of Finance for motor vehicles at AIR Stations, provide for 1500 kilometers a month for this kind of activity. Farm and Home staff also make use of public transport. Initially, the Farm Radio Officer and Reporters came on deputation from the State agricultural departments. Now AIR recruits them through the Union Public Service Commission. Many of the Farm Radio Officers of today have been promoted from the position of Farm Radio Reporters. Some of those who have joined directly as Farm Radio Officers in the late sixties, are still waiting their first promotion. A Cadre Review Committee which went into the cadre structure of AIR's programme production staff in 1978-80, recommended that the Farm Radio Officers (who are like Programme Executives and Producers in the same salary scale) should be integrated to the programme cadre, and promoted to the position of Assistant Station Directors and Station Directors. The specialist character of the staff of the Farm and Home Units is, however, to be maintained at the operational level.

OPERATION

A Director of Farm and Home broadcasts, at the AIR headquarters, assisted by a Joint Director and a Farm Radio Reporter (Home), coordinates and monitors the work of field units operating at Stations. The specialist staff at the headquarters are expected to have experience both of agriculture and communication. They could be promoted from Farm Radio Officers, with requisite years of service, or filled in by deputation from outside. Farm and Home Unit at the headquarters liaise with the Ministry of Agriculture and other central agencies in all matters concerning rural and farm broadcasting, and issues directives about the campaigns and subjects on which emphasis is required. The quarterly programme schedules are prepared by the Farm Radio Officers in consultation with officials of State agricultural departments and other experts working in agricultural universities and research institutes. The programme schedules are discussed at the quarterly meetings of the Rural Programme Advisory Committees consisting of non-official members viz., farmers or social workers, officials representing various development departments of the State Government and other experts. The programme schedules thus prepared are sent to the headquarters for information. They are often commented upon by the staff at headquarters. One of the points on which constant vigilance is kept is the balance of subjects covered relating to agriculture and other aspects of rural development. Even in agriculture there can be too much stress on growing of cereals, to the neglect of pulses, oilseeds, roots or vegetables. Sometimes the economics of growing different crops is neglected, more particularly that of the small farmes. It is true that the well-to-do farmers have taken greater advantage of farm broadcasting, much of which is possibly geared to their needs. A close watch is maintained over this balance of subjects and direction. Of late, there has been a lot of stress on soil and water management, social forestry, environmental protection and ecological balance in addition to family welfare, nutrition and eradication of social evils.

On an overall basis, around 6 per cent of the time of regional Stations of AIR is devoted to broadcasts specially directed to rural listeners. Practically all stations of AIR have five to ten minutes of morning farming hints, relating to the main agricultural operation of the day. Some Stations also have them in the afternoon. The morning Farm bulletin contains dos and don'ts about the growing of various crops according to seasons. It is usually written by the Scriptwriter of the Unit. The script is often based on information supplied by the Agricultural Information Officer of the State Government in response to a sudden change of weather or attack by a blight. Scripts broadcast earlier are liberally made use of. The scripts are read by voices familiar to the rural listeners. Listening to this chunk of agricultural hints is high at most stations but not as high as the evening programme. Even auxiliary centres, which have been given Farm & Home Units, prepare their own programmes keeping in view the agro-climatic conditions.

URBAN-RURAL

Traditionally, AIR's rural programmes are broadcast in the evening for about an hour between 6.00 p.m. and 8.00 p.m., out of which thirty minutes are usually devoted to what is called 'hard-core farm broadcasts'. Some stations, which do not put out broadcasts for industrial workers or the youth, devote most of the early evening hours to folk music, keeping rural listeners in view. Market rates and weather reports usually form part of farm broadcasts. At one time, it was felt that the early evening programme should have items of interest to urban listeners as well and rural programmes were described as Urban-Rural programmes. Obviously a low brow utilitarian programme was visualised. Whatever has been the background to this 'Urban-Rural' nexus, this stance has since been given up. The attempt is to see that the early evening progrmmes appeal largely to rural listeners. The urban middle-class and the poor, who are recent immigrants to the city, also enjoy these programmes. While the

rural programmes contain a fair amount of folk culture, including folk plays like 'Yatras' and 'Nautankis' and folk songs, the hard-core farm broadcasts are strictly utilitarian—how-to-do type of broadcasts. The typical format is a studio discussion between an agricultural expert and a few farmers—usually two or three, conducted by a staff compere. Sometimes the farmers are recorded in their villages and tapes played back to experts for reaction and advice. In the 'Melas' or agricultural fairs, larger groups of farmers put questions to experts and answers elicited on the spot. Sometimes whole programme is recorded at a village to enable participation of a large number of farmers, rural artists and entertainers. A programme called Akashvani Gaon Me, is broadcast by a large number of stations. Such participatory programmes evoke a lot of interest not only in the participating village but in the community at large. According to surveys carried out in 1978-79, regular (daily) listening to the evening rural programmes was as high as 68 per cent in Gulbarga, 47 per cent in Vijayawada, 44 per cent in Indore and 39 per cent each in Delhi and Tiruchi.

QUANTITY

Since 80 per cent of India's population lives in 575,000 villages of which 30 per cent are literate, the importance of radio in communicating with the rural masses cannot be over emphasised. As such, AIR is sometimes criticised for devoting only 6 per cent of its time for rural listeners. This is based on the misconception that all other programmes broadcast by a regional station of AIR are not heard or are not of interest to the rural listeners. In a survey conducted in 15 villages around 100 Km of Gulbarga, with a total population of 25,900 with 370 radio sets—and no cinema halls—it was revealed that folk-music was preferred by 97.3 per cent of the respondents followed by news and plays by 93.3 per cent, film music by 91.7 per cent, devotional music by 87.7 per cent, folk plays by 84.7 per cent and

rural programme by 79.0 per cent. Average daily duration devoted by AIR Gulbarga to programmes specially devised for rural listeners was 80 minutes, which would be about the average devoted by most stations, as seen in Table 7.1. Farming hints of 5 to 10 minutes in the morning, a similar duration (by some stations) in the afternoon, and 30 minutes of hard-core farming programme in the evening in addition to 30 to 45 minutes of general rural programme, are in fact more than adequate. There are a few among our farm broadcasters who are of the view that 30 minutes in the evening is enough both for farming and other aspects of rural development. Some are of the view that if separate chunks are provided for folk music and folk plays, 15 to 20 minutes of farm broadcasting in the evening should be adequate. Audience surveys have shown high degree of 'partial' listening to many of our rural and Farm programmes. Listeners find it difficult to sit through a whole 30 minutes programme of scientific farming and hence music is introduced in between two items of agriculture or animal husbandry. While some stations may find it necessary to increase the quantum of rural broadcasts, the view that not enough is being done for the rural areas is not borne out by facts. There could certainly be more programmes presenting folk forms, with a developmental content. The use of folk media in developmental communication was discussed at a seminar organised by AIR on behalf of broadcasting organisations of the non-aligned countries in November 1980. What is important is the quality and effectiveness of our Farm and Rural programmes, rather than the demonstrative duration.

RADIO RURAL FORUMS

When the Rural broadcasting began in the thirties, the stress was on community listening. It continued till the end of fifties when the 'transister revolution' made the transisterised radio sets, cheap and portable. Dry batteries made radio listening possible in village homes, which did not have electricity. Community sets

which were earlier provided by the State Governments under a subsidy scheme, were often pre-tuned to the regional radio stations. Such sets, usually located in Panchayat-ghars, schools or Community-centres, had often around it a group of regular listeners which formed listening-cum-discussion groups. An experiment called Radio Rural Forums, was sponsored jointly by the Ministry of Information and Broadcasting and the UNESCO in 1956. All India Radio, Pune, organised listeners' groups comprising of fifteen to twenty people in 150 villages of five districts of Maharashtra viz. Nasik, Ahmednagar, Pune, North Satara and Kolhapur, which were expected to listen to bi-weekly broadcasts on agriculture or related subjects, hold post-broadcast discussion and forward their queries to be answered by the original broadcaster or the expert. The forums had a Chairman, and a Convener who acted as the Secretary and kept record of attendance and written materials received from AIR. In addition to seeking answers to queries he reported, in a prescribed form, on the follow-up action they propose to take as a result the broadcasts. There was a district organiser for Radio Rural Forums, appointed by the State Government, who received copies of the reports sent to the radio Stations. The scheme was hailed as a great success and was gradually extended to the whole country. The number of forums increased rapidly. The scheme had its heyday in the sixties. Thereafter it declined, particularly after the winding up of the subsidised community listening scheme. The Charcha Mandals under the farmers' training programme organised by the Ministry of Agriculture, also act as forums. The total number of such forums, which are still counted in the books of AIR stations, was over 19,000 on 1st of January 1982. Programmes intended for forums, though in many cases actually utilised by individual (or group listening) at homes, are still being broadcast on Tuesdays and Fridays. Answers to queries, raised on previous day's broadcast, is followed by a talk on a fresh topic.

GROUP LISTENING

Communication research has pointed out that group listening followed by discussion produces a higher impact than individual listening. It is the hope of Akashvani that small and marginal farmers and the rural poor generally could be organised into listening forums or radio clubs for establishing a two-way communication with this vital section of the community in the villages. Inspite of the promise held by television in future, organised listening to the radio by the underprivileged and the poor in the villages might hold exciting possibilities.

FARM SCHOOL OF THE AIR

A recent innovation in the field of farm broadcasting is 'Farm School of the Air' which, in many ways, is an intensive training course on a specific agricultural or allied subject, carried over the radio. The most interesting feature is that listeners are formally registered for each course and examinations conducted after the end of the course. Prizes are awarded to those who come out successful. AIR Bangalore's course on paddy cultivation was divided into 23 lessons whereas Trichur's broadcasts on poultry raising had 31 lessons. A separate committee consisting of local agricultural scientists, officials of the Department of Agriculture, agricultural extension officers and farm radio staff decide on the syllabus for each course. A great deal of advance publicity is given to such courses, inviting listeners to register for each course. Registration forms are distributed amongst the farmers through the Development Block and other agencies operating in the rural areas, like cooperatives, Panchayats and Mahila Mandals. 1200 farmers registered for Bangalore's course on paddy cultivation, 950 registered for Delhi's course on manures and fertilisers. In Cuttack over 30,000 farmers registered for different courses, over 54,000 at Sambalpur, 9,529 at Rajkot, 7,200 at Trichur and 6,682 at Madras. The

format of the broadcasts is a talk by an expert followed by questions and answers in which AIR staff act as students at the studio end. Thereafter, questions are directed at the registered listeners who are expected to answer them and send the answers to the radio Station for evaluation along with queries, if any. As the course proceeds, answers given by the registered listeners are discussed and questions raised by them are answered in order to encourage effective participation. Many Stations conduct regular examinations with the help of farmers' training centres and other field agencies. Farmers, who take the examination, are often offered prizes by various organisations—public and private, operating in the villages, viz. the nationalised Banks, the Fertilizer Corporation and State cooperative agencies dealing with agricultural inputs or marketing of produce. At a function organised by AIR at Gurgaon (Haryana) on 6th February, 1981, prizes consisting of sprayers, seeds, live chicks, fertilizer-mix, insecticides and transistor radios were given away by the Minister for Information and Broadcasting, Vasant Sathe, in the presence of the Minister for Agriculture, Rao Birendra Singh, to 277 farmers who had successfully completed courses on Wheat, Paddy and Dairy farming. Over 1600 farmers registered for these courses. Several studies made of this programme have revealed that regular listeners to 'Farm School of the AIR' programme also listen as much to other farm broadcasts. The Director General, AIR, has therefore emphasised in a circular issued on 7-2-1980:

"It is significant that the listeners of 'Radio Krishi Shiksha' are also avid listeners of other items of 'Krishi Jagat'. The lesson that it holds for us is that while introducing innovation in our programmes we should not neglect the existing features.

"While continuing with the 'Farm School on AIR', it is important that all subjects covered in 'Krishi Jagat' are planned as exhaustively as possible in the form of series and listeners queries arising thereto replied to as quickly as possible."

VIII
THE EXTERNAL SERVICES

AIR's External Services, which are now put out in 25 languages—17 foreign and 8 Indian languages for over 56 hours a day to nearly 55 countries of the (old) world, are one of the oldest in the world. India was a part of the British empire, when within a month of the outbreak of the Second World War, AIR started (on October 1, 1939) a service in Pashtu directed to Afghanistan and the Pashtu speaking region of British India. The British point of view about the war had to be explained in the face of growing German propaganda, which commanded considerable listening in the east in the early days of the war. A service in Afghan-Persian (Dari) followed in December 1939. Services in Persian and Arabic were started in 1941. The services to South-East Asia and the Far East were introduced when Japan entered the war in December 1941. 'Political Warfare' broadcasts, as they were described then, were introduced in English, Tamil, Hindi and Gujarati. While these were the responsibility of the Government of India, those in Chinese, Japanese, and other foreign languages were organised and financed by the Far Eastern Bureau (FEB) of the British Ministry of Information. End of the war saw the reduction in the quantum of such broadcasts and passing of the transmitters set up by FES to AIR.

INADEQUACY

Soon after India became free on August 15, 1947, a new service in Indonesian was started with the objective of giving support to the cause of Indonesian struggle for freedom from the Dutch rule. Overseas broadcasts now assumed a new significance in projecting the image of a new India to a host of new and

old countries. Although the important role of the external service began to be recognised immediately, AIR could not keep pace with the other countries of the world due to paucity of resources and pressure of other priorities in the post independence era. During the period from 1947 to 1963, only three 100 kw sw transmitters were added out of which two were for the Vividh Bharati Service, and only one for the External Service. The inadequacy of AIR's External Services in terms of transmitters came into sharp focus during the Chinese aggression of 1962. Two 50 kw and two 100 kw sw transmitters were then quickly added to the network. In a subsequent review a requirement of 23 high-power transmitters was projected by AIR, but a committee of Secretaries to Government of India recommended (in October 64) that six transmitters of 250 kw and one 100 kw sw transmitter may be procured immediately and installed during the periods of the Third and Fourth Plan. In pursuance of these recommendations two 250 kw sw transmitters were installed at Aligarh, and one of 100 kw power was added at Delhi during the period of the Third plan. Two more of 250 kw power, which should have been added during the fourth plan are now likely to be operational during 1983.

OBJECTIVES

The aim of the external services of All India Radio, is to convey India's point of view in matters of national and international importance, project our life and culture particularly progress in social and economic spheres, and promote international understanding. In the services in Indian languages stress is on developments in India and meeting the cultural needs of the people of Indian origin. Each service is a composite programme of news, commentary on current events, round up of editorial comments in the Indian Press, magazine programmes, newsreels, talks interviews, discussions and documentaries on matters of general cultural and commercial interest, besides music which comprise

about half of the total output. Besides popular music of the target area, Indian music of all types—light, folk, regional and classical, with stress on orchestral and instrumental music, are broadcast with explanatory background. Special programmes are broadcast on the occasion of festivals and anniversaries both Indian and foreign. While visits of dignitaries from the target areas are given adequate coverage, interviews with and talks by foreign visitors are regularly arranged. Sports both of national and international importance are given adequate coverage particularly in the general overseas service in English. In some services recitations from the holy books e.g. Quran in the Arabic Service or Budhist scriptures in the Tibetian Service are also included. Indian film-music is popular not only with Indian listeners but also with listeners to the Pashtu, Dari, Arabic, Swahili and Russian Services. A large part of the mail that External Services Division receives is request for Indian film songs. The timings and duration of different services are as follows :

Name of Service	Time of broadcast (IST)	Duration	Target area
1. ARABIC (2½ hours)	1000–1030 2300-0100	2 hrs 30 mts	Saudi Arabia, Egypt, Lebanon, Syria, Jordan, Iraq and Gulf Countries
2. BALUCHI	1830–1900	30 mts	Baluchistan
3. BENGALI (from Calcutta)	0820–1000 1330–1630 2130–2300	6 hrs 10 mts	Bengaladesh
4. BURMESE	0645–0715 1645-1715	1 hr 30 mts	Burma
5. CHINESE	0315–0415 1745 1845	2 hrs	China
6. DARI	0830–0915 1900–2000	1 hr 45 mts	Afghanistan

Name of service	Time of broadcast (IST)	Duration	Target area
7. FRENCH	0015–0100 1645–1700	1 hr 15 mts	North and West Africa S.E. Asia
8. GUJARATI (from Bombay)	0945–1000 2230–2315	1 hr	East Africa
9. HINDI . .	0430–0530 0900–0945 2145–2230	2 hr 30 mts	S.E. Asia East Africa -do-
10. INDONESIAN .	1415–1515	1 hr	Indonesia
11. NEPALI . .	0700–0730 1230–1300 1930–2010	1 hr 40 mts	Nepal
12. PERSIAN . .	0930–1000 2145–2315	2 hrs	Iran
13. PUNJABI . . (from Jullundur)	1900–2000	1 hr	Pakistan
14. PASHTU . .	0745–0830 2000–2115	2 hrs	Afghanistan
15. RUSSIAN . .	2145–2245	1 hr	Russia (South West of Moscow)
16. SINDHI . .	1730–1830	1 hr	Pakistan
17. SINHALA . .	1830–1900	30 mts	Sri Lanka
18. SWAHILI . .	2045–2145	1 hr	Tanzania, Kenya, Zambia, Zaire, Uganda
19. TAMIL . .	0530–0615 1700–1800 (from Madras)	1 hr 45 mts	SE. Asia –do–
20. THAI . .	1700–1730	30 mts	Thailand

Name of service	Time of broadcast (IST)	Duration	Target area
21. TIBETIAN .	0745–0800 1800–1930	1 hr 45 mts	Tibet, Sikkim, Bhutan and Tibetian speaking areas of India
22. URDU . .	0545–1000 1400–1700 2000–0100	12 hrs 45 mts	Pakistan
23. GENERAL OVERSEAS SERVICE IN ENGLISH . .	0415–0645	9 hrs 45 mts	East, S.E. & N.E. Asia, N.E. Asia, Australia & New Zealand.
	1530–1630		
	1900–2030		S.E. Asia
	2315–0400		West, Asia,East Africa, U. K. & Europe, North & West Africa,. Australia New Zealand
24. KONKANI (from Bombay) .	1005–1015	10 mts	East Africa

TRANSMITTERS

AIR beam aerials are directed towards West-Asia, Africa, United Kingdom and Europe including Western parts of the Soviet Union in the West, and to East, North-East, South-East Asia, South China, Australia and New Zealand in the east. AIR also covers contiguous borders states like Bangaladesh, Bhutan, Nepal, Burma and Pakistan by means of short-wave and high-power medium wave transmitters. The American continent is not served by AIR, as it cannot be reached directly from India without the aid of an intervening relay station, which it does not possess, Fifteen shortwave and three

medium wave transmitters are now deployed for the External Services, which are as follows :

10 kw sw :	1 (Delhi)
20 kw sw :	2 (Delhi)
50 kw sw :	2 (Delhi)
100 kw sw :	6 (Delhi)
100 kw sw :	1 (Bombay)
100 kw sw :	1(Madras)
250 kw sw :	2 (Aligarh)
100 kw mw :	1 (Jullundur)
1000 kw mw :	1 (Calcutta)
1000 kw mw :	1 (Rajkot)

The above transmitters are also deployed for relaying news and other programmes of national importance including sports commentaries in the home service. Unfortunately peak listening hours in this country also coincide and overlap with the peak listening hours of many of our neighbouring countries. Table 8.1 shows the External Services of AIR, their target areas, timings of boradcast, frequencies and power of the transmitter used, and their reception based on monitoring reports received from foreign broadcasting organisations, reception reports from Indian Missions abroad and listeners letters. Table 8.2 gives a break up of listeners letters received by various services during the last five years.

INTERFERENCE

While a medium-wave transmitter with a megawatt power can reach distinct targets a night, its service are, during the day to not extend very much beyond 500 kms. But such transmitters are subject to heavy local interference at night. Surveys carried out at Nepal, Bhutan and Burma have shown

that Calcutta megawatt transmitter provides a strong signal but no such survey has been carried out of the megawatt transmitter at Rajkot. Listeners' letters reveal that it is well received in Pakistan. But it is on the power and reach of the shortwave transmitters that external services mainly depend. While the two 250 kw sw transmitters early our transmission satisfactorily to whatever target areas they are directed, the other transmitters—even 50 or 100 kw, have been drowned by interference from other generally stronger, shortwave stations working in the same or adjacent frequencies. The world-wide trend is to use shortwave transmitters of the power of 250 kw to 500 kw, as the signal generated by a 50 kw or 100 kw transmitter is barely comparable to the prevailing interference and noise level. At the end of 1980, over 100 countries were using about 1500 transmitters for short-wave broadcasting, a larger number of which were of 200 kw or above. The world-wide total is around 25000 frequency hours of daily shortwave broadcasting, in the limited high frequency spectrum. While AIR has been using two to three transmitters for one target, some other broadcastings organisations like Radio Moscow, Radio Peking, VOA, BBC, Deutsche Welle, and even Radio Pakistan have been using six to seven transmitters. Deutsche Welle had 8 transmitters of 500 kw and 11 of 250 kw sw by the end of 1980. Most countries are increasing the power of their sw transmitters to 250 and 500 kw, in addition to using mediumwave transmitters for relay. Number of languages, hours and transmitters of varying power used by top 10 countries as revealed in the world Radio TV handbook and the IFRB HF schedule, are detailed in Table 8.3. A summary of

eight countries including India for the purpose of comparison is given below :

Name of Station	Number of languages	Approximate hours of broadcast per week.	Short-wave transmitters deployed	Transmitters above 200-kw sw	Number of relay stations
RADIO MOSCOW . .	63	1850	150	43	4
RADIO PEKING . . .	43	975	51	4	1
VOICE OF AMERICA . .	38	1120	126	58	8
BBC	42	833	63	26	7
DEUTSCHE WELLE . .	31	547	49	19	5
RADIO FRANCE . .	6	917	21	8	..
RADIO AUSTRALIA . .	10	1081	17	4	..
ALL INDIA RADIO . .	25	364	15	2	—

Thus in the field of international broadcasting there is race for higher and higher transmitter power within the congested high frequency spectrum (2.350 MHz), which as is well known has eight short-wave (41,49,31,25,19,16,13,11) bands. And to these have to be squeezed 1500 transmitters. According to the World Radio TV Handbook, international broadcasting is alive and kicking. But countries, which have entered the field recently find itself at a disadvantage. There is considerable extravagance in the power and the number of frequencies used by the developed countries. India had therefore proposed at World Administrative Radio Conference (WARC) held at Geneva in 1979 that the power of transmitters in the HF band should be limited to 250 kw, and the number of frequencies to be used for the same programme in the same target area should also be restricted. As a result of efforts made by India in cooperation

207995

with other non-aligned countries, it was agreed at the Conference that there should be planning in the use of the HF band which was slightly expanded. For this purpose another WARC is to be held in 1983-84 and till then there should be voluntary restraint in the matter of increasing power or the number of frequencies.

PLANS

In addition two 250 kw sw transmitters now in use, and two being added in 1983, two more transmitters of the same power will be added during the Sixth Plan period (1980—85) at the Aligarh complex thus bringing the total of such transmitters to six. The Sixth Plan also envisages setting up of two 500 kw sw transmitters at Bangalore, where a new short-wave transmitter complex will be built up. AIR will thus have only eight high-power transmitters by the end of the eighties. It would thus not be able to deploy more than two or three transmitters for each target area considering the fact that there are two to three simultaneous services to different target areas. When the target area is large, as in the case of the Arabic Service extending from the tip of Saudi Arabia to Morroco, at least two sets of 2 to 3 transmitters and aerials are required. This would not be possible since the timings of the night Arabic Service overlap with that of the French and the General Overseas Service in English.

NEW BROADCASTING HOUSE

The question is often asked why should AIR carry on with such services which due to non-availability of effective transmitter power or other reasons are not heard in the target areas, so that its scarce resources are deployed effectively elsewhere. DG AIR has considered from time to time the advisability of its continuing with the fifteen minute (1645-

D65,43.2

1700) French Service directed to South-East Asia, when the language has for all practical purposes disappeared from that region. The evening service (0015-0100 hrs.) too is not heard in the target area due to inadequate transmitter deployment. The Ministry of External Affairs, which is consulted in all such matters, is apparently against discontinuance of any service. The Thai Service which was closed down in December 1977, was revived in August 1978. Apart from the inadequacy of transmitters, the other disability is inadequate working space and studio facilities for the different programme units of ESD. This is sought to be remedied by constructing a new Broadcasting House, exclusively for External and News Services Division at the back of the present Broadcasting House on the Mahadev Road, for which land has been allotted by the Ministry of Works and Housing. This project which was conceived of in the Fourth Five Year Plan has been delayed on account of inadequate allocation of resources and later for land acquisition. AIR has now accorded very high priority to this project as also for a hostel for its foreign language staff, as at present one in Kasturba Gandhi Marg is in a bad shape.

FOREIGN STAFF

Another problem which the external services of AIR shares with other broadcasting organisations, is the difficulty of recruiting and retaining good foreign language broadcasters for its services. While as a general rule Supervisors of foreign language units, are Indians, the actual broadcasters, who, are designated Translator-Announcers (as they mainly translate from scripts of news bulletins and commentaries etc. in English), are both Indians and foreigners. The number of foreigners on the staff of foreign language units of ESD are going down

over the years. The position as obtaining on January 1, 1975 and 1981 were as follows :

Name of Unit	Total strength 1975–1981		Number of Indians 1975–1981		Number of foreigners 1975–1981		Posts vacant 1975–1981	
ARABIC . . .	8	8	3	5	..	..	5	3
BALUCHI . .	4	4	1	1	3	1	..	2
BURMESE . .	5	5	1	1	4	3	..	1
CHINESE . .	6	6	..	..	5	1	1	5
DARI . . .	5	5	3	3	2	..	..	2
FRENCH. . .	5	5	1	3	2	..	2	2
INDONESIAN .	5	5	2	3	2	..	1	2
NEPALI . . .	8	9	2	3	2	3	4	3
PERSIAN . .	5	6	2	4	..	..	3	2
PASHTU . .	8	8	5	3	2	..	1	5
RUSSIAN . .	4	4	..	1	2	3	2	1
SINHALA . .	4	4	..	..	2	3	2	1
SWAHILI . .	4	4	..	..	2	3	2	1
TIBETIAN . .	6	6	..	..	5	6	1	..
THAI . . .	4	4	1	..	1	4	3	..

The decline in the number of foreigners is not only due to the unattractive salary and allowances compared to other broadcasting oganisations, but also due to difficulty of finding suitable residential accommodation in Delhi and the Ministry of Works and Housing's inability to provide foreigners with general pool residential accommodation as available to the Indian employees of AIR. On account of ESD's inability to recruit new foreign nationals or retain the old ones, the stress naturally has been on training of Indians. Lack of a proper

procedure for sending an Indian who is already trained at an Indian University, for further training abroad and thereafter binding him or her down to a contract, has been standing in the way of getting new Indian recruits of required calibre. AIR has two schemes for improvement of external services—one training and re-training of Translator-Announcers in foreign languages abroad and another 'area-specialisation' of the supervisory and directional staff of the Division by periodically visiting the target areas. Another disability which ESD suffers is lack of specialisation in editorial staff of NSD (which deals with both home and external news operations) and in the directional staff of ESD (who belong to the general programme cadre of AIR). Both cadres are transferable. The same is the case with commentary-writers, called 'Talks-Officers' who like the editorial staff of NSD belong to the Central Information Service and are transferable from media to media. These matters are now receiving the attention of the high-power advisory committee attached to the Ministry of Information and Broadcasting.

ORGANISATION

The External Services of AIR are headed by two Directors, one of whom is designated Additional Director. The Director, apart from being the formal head of the Division, looks after the general overseas service, the Talks-Unit (which produces the scripts of commentaries and Press-reviews generally used by all units) and the Services to East Asia; the Additional Director looks after the Urdu Service and the services to West Asia, Africa and Europe. There are five Deputy Directors who are expected to specialise in areas of the globe to which services are directed and coordinate the work of supervisors. One Deputy Director, who is in the grade of a Station Director (ordinary grade) looks after the Urdu and other services directed to our neighbours, another supervises the General Overseas Service, third the Services to West Asia, the fourth to

East Asia, and the fifth Africa and Europe, and supply of programmes to foreign broadcasting organisations. While the Urdu and General Overseas Services are manned by Programme Executives and Producers, supervised by an Assistant Station Director, the foreign language Units, which consist of Translator-Announcers are headed by Supervisors who are proficient in the language of broadcast apart from being familiar with the society and culture of the country or region concerned.

INDIANS OVERSEAS

AIR has been resisting pressures to add to broadcasts in Indian languages to cater to the cultural and informational needs of Indians overseas. The view has been that Indians overseas must not look too much to their country of origin for cultural sustenance and be served by the local mass media. On the other hand there is a view that AIR must make a special effort to serve Indians overseas, who are already its avid listeners. Apart from people of Indian origin who are settled abroad, there is a demand from the growing community of Indian engineers, doctors and technicians working abroad, that the general overseas service in English—specially its news bulletins should report more about developments inside the country rather than compete with other overseas broadcasts, over foreign news. It is the view of AIR and many Indian diplomats that its foreign news bulletins should specialise in Asian news. AIR has foreign correspondents stationed in Cairo, Tehran, Dacca and Hong Kong. It has plans to add to the number of correspondents in this region so that AIR becomes the authentic voice of people of Asia.

IX

EDUCATIONAL BROADCASTS

The educational role of radio—its ability to bridge the literacy barrier was seen early enough. While the accent of all AIR programmes—whether for the general listener, or specific groups like farmers, women, children, students, teachers, or industrial workers. is on education in the widest sense, some programmes are planned with a specific educational objective. Broadcasts for schools which come under this category, were started from Calcutta in November 1937, (bi-weekly for 30 minutes), in response to interest shown by the Calcutta University and the Department of Education of Bengal. Similar interest was shown by other educationalists whose views were sought by the then Controller Lionel Fielden. He writes in his report on the Progress of Broadcasting in India (March 1939) : "It was therefore decided to embark upon school broadcasting forthwith instead of insisting on an extensive installation of receiving sets as a condition prior to such broadcasts, since it was felt that the radiation of school programmes would in itself be the best means of stimulating interest and persuading educational institutions to equip themselves with the means of benefitting from them. All stations were therefore instructed to draw up school programmes for October 1938-March 1939 in consultation with educational authorities in the provinces". Regular school broadcasts thus began in October-December 1938 from Bombay, Calcutta, Delhi and Madras. AIR, Madras continued the five-weekly broadcasts for primary schools in Tamil in deference to the wishes of the Madras Corporation which had earlier initiated these broadcasts. It was laid down as a principle "that educational broadcasts should not

attempt to replace the teacher (or professor) but to supplement his work". Fielden's report goes on to say : "What the radio endeavours to concentrate on are : (a) topics which will be found useful in widening the mental horizon of students but which do not normally fall within the four corners of school or university syllabus, and (b) such aspects of school subjects as cannot be adequately dealt with in an average institution owing to the difficulty of the school system such as lack of time or intellectual limitations of an average teacher."

POLICY

Even though 44 years have passed since the introduction of school broadcasting in Calcutta in 1937, Fielden's hope that provision of broadcasts would automatically lead to their utilisation in due course has been belied, owing to growing congestion in secondary schools leading to as many as four or five sections to a class. It was not possible to provide wire broadcasting to all the class-rooms. It was not easy to wire up even six class-rooms for use by classes to whom broadcasts were directed. The easy availability of portable transistorised sets have however provided fresh hopes particularly of broadcasting to primary schools where one or two teachers can more easily arrange for listening in an informal atmosphere. The post SITE experiments have shown that radio can brighten up a primary school environment and reduce drop-outs. Thus the present policy is to concentrate on broadcasts for primary schools, while not giving up broadcasts to secondary or higher classes, wherever considered necessary by the local educational authorities. Children can learn to sing and dance while learning the three Rs. or to count the numbers. The emphasis in AIR's broadcast to primary schools is education through entertainment. The new Education Broadcasts Units are expected to deal specially with broadcasts to primary schools, in collaboration with those doing children's programmes.

OBJECTIVES

The twin objectives of Educational broadcasts viz. enrichment of the student and direct teaching of the syllabus have always been seen as complementary. Broadcasts for secondary schools are mainly syllabus oriented. They are designed as a support of the curricular organisation in the schools of various States and territories of the country. The objective is to reinforce and consolidate the learning situation in the class-rooms by means of new techniques, with the help of specialists and approaches which are normally beyond the capacity of an average school. Besides providing support, the programmes also give a lead by updating, filling curricular gaps, and bringing contemporary developments in the scope of the programmes. They seek to close the gap between the class-room and the outside world. Broadcasts are not centrally planned since the state governments follow different curricular patterns in relation to grades. The only exception has been the production of English teaching lessons undertaken with the help of Central Institute of English, Hyderabad. Since most states have either wholly or in a slightly modified form adopted the national syllabus for English devised by the National Council for Educational Research and Training (NCERT), the exercise has been worthwhile. Over 20 out of over 60 stations now broadcasting for secondary schools utilised these lessons during 1980-81, with suitable explanatory inserts in the regional languages into the master tapes supplied through the Director Transcription and Programme Exchange Service (DTPES). In fact all educational broadcasts originated by different units in a state are pooled and shared through pre-recorded tapes.

ORGANISATION

Currently Educational broadcasts are put out from 65 stations. They are expected to be originated at 48 stations,

where educational broadcast units have been sanctioned. The Units which consist of a Producer, an Assistant Editor, and a Production Assistant, are financed from the Non-lapsable fund. Planning is done statewise with the help of experts from the state education departments and other expert bodies. These Units are advised by a Consultative Panel set up for the state as a whole, as well as by the State Educational authorities in the shape of State Institute of Education, State Councils of Educational Research and Training, State Institutes of Science and English, and Central and Regional Institutes of English and Educational Technology Cells, as available in different states. There are informal subjects committees which help in the actual process of planning. The Consultative Panel consists of six members drawn from heads of schools, and experts representing different fields of education like primary, secondary or adult education. The Panel appointed by DG AIR is expected to represent the user audience and not the state education department. It meets twice a year—once at the beginning of the year when the programme schedules are drawn up, and another half way through the academic year. State Educations departments and other expert bodies mentioned above are invited to these meetings, so that the inter-action among the users, the educational authorities and the AIR staff could take place in one forum. The actual location of the Educational Broadcasting Units statewise are as follows :

ANDHRA	Hyderabad Vijayawada Cuddapah
ASSAM	Gauhati Dibrugarh
BIHAR	Patna Ranchi Darbhanga Bhagalpur
GUJARAT	Ahmedabad Rajkot

HARYANA	Rohtak
HIMACHAL PRADESH . . .	Simla
JAMMU & KASHMIR	Srinagar
	Jammu
KARNATAKA	Bangalore
	Dharwar
	Gulbarga
KERALA	Trivandrum
	Calicut
MADHYA PRADESH	Bhopal
	Jagdalpur
	Chhatarpur
MAHARASHTRA	Bombay
	Pune
	Nagpur
	Jalgaon
MANIPUR	Imphal
MEGHALAYA	Shillong
NAGALAND	Kohima
ORISSA	Cuttack
	Jeypore
	Sambalpur
PUNJAB	Jullundur
RAJASTHAN	Jaipur
	Udaipur
TAMILNADU	Madras
	Tiruchi
TRIPURA	Agartala
UTTAR PRADESH	Lucknow
	Gorakhpur
UNION TERRITORIES . . .	Aijwal
	Delhi
	Port Blair
	Panaji
	Pondicherry
WEST BENGAL	Calcutta
	Kurseong

The duration and frequency of broadcasts put out by the stations and the number of radio sets in schools are given in Table 9.1. The work of educational broadcast units throughout the country is controlled and directed by a Chief Producer, who is assisted by an Assistant Director of Programmes. He also keeps in touch with various agencies like the NCERT and the Ministry of Education for the purpose of co-ordination. There are plans to strengthen the Education Broadcast Unit at the headquarters with the addition of two or three Deputy Chief Producers.

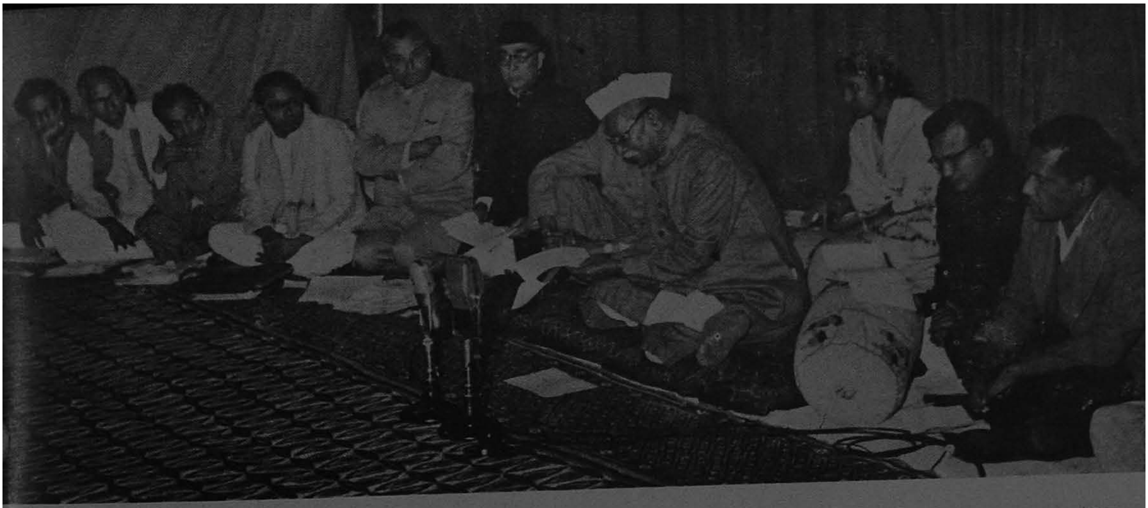
PLANNING

A typical broadcast might be a straight talk or a talk illustrated with dramatic presentation of the original text (by trained voices), a dialogue with student participants, a quiz programme recorded at a school. Short playlets based on the syllabus are welcome. The duration is usually 15 to 20 minutes. Subjects covered include English, Science, Social Studies and Current affairs. The day's programme is usually proceeded by a choral song (possibly rendered by students) or instrumental/orchestral music of about 5 minutes duration, so as to allow the students to gather and tune in the set properly. Most broadcasts are done by trained and reputed teachers. Not all of them have good voices or are good broadcasters. Scripts sometimes tend to be bookish or stylised. The Assistant Editor (scripts) attached to the Education Broadcasts Units are expected to rewrite scripts or write fresh scripts based on materials supplied by a teacher. The Production Assistant records various programmes, and sees to it that they are played back at the right time in the transmission. He is also responsible for dubbing programmes into cassettes for supply to schools to meet a specific demand. While there is an elaborate machinery for consultation at the planning stage, the initial plans are drawn up by the Producer with the help of subject-experts available in various educational bodies outside, before the draft schedules are brought before the Consultative Panel. After the schedules have been approved,

date-charts are drawn up and broadcasts are allocated to different Educational Broadcast Units in the state. The proposed lessons along with notes for teachers are then printed into what is known as Schools Broadcast Pamphlet to which are attached date-charts meant for displaying in the school notice board. The pamphlets are usually printed for the whole year by the Education Broadcast Unit in the state capitals and mailed to all schools in the state. Each pamphlet contains a Registration form, which listening schools are expected to fill in and return to the nearest radio station. Only two states viz. J&K and Madhya Pradesh responded to AIR's invitation to taking over the printing and distribution of pamphlets to schools, so that AIR staff could concentrate on planning and production. Too much of time of the Educational Broadcast Producer is taken by the production of the pamphlet. The insistence that such pamphlets must be printed in the government press has meant delay. AIR may be able to do away with printing of pamphlets for broadcasts to primary schools and concentrate on the radio link, leaving it to the state authorities to issue circulars etc. to the primary school teachers.

UTILISATION

Considering the large output of school broadcasts by AIR stations, their actual utilisation by schools—particularly by secondary and high schools to whom bulk of the broadcasts are still directed, is small. With over a lakh of sets (more than half of which are in Tamilnadu), one wondered whether the effort has been commensurate with the result. The existence of a set is no evidence of listening. Surveys and the spot observation have shown that it is often in the Headmaster's room or the School-hall, and is put on only during midday recess. Not to speak of wiring all the class-rooms not even a few which may be used as listening rooms could be wired. If portable sets are used, extension speakers could be easily



President Dr. Rajendra Prasad inaugurating the National Symposium of Poets at AIR, New Delhi.

Aldous Huxley, famous British writer, broadcasting from AIR.

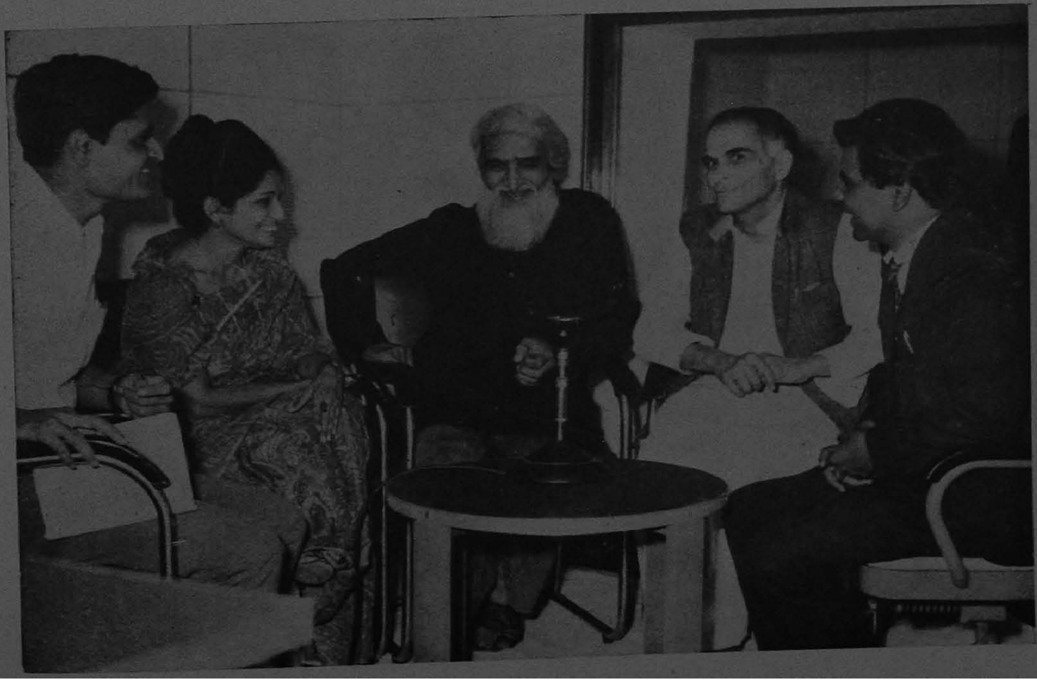
Sohrab Modi interviewed by Miss Deve.

Smt. Nargis, famous cine-star being interviewed.

Play-back singer Mohamad Rafi's ghazals broadcasted from AIR, Bombay.

Venkataraghavan, the South Zone Captain narrating his impressions of the match between England and South Zone. Tony Greig England's Captain looks on.

Shri Maqbool Fida Hussain, International famous painter narrating about his art in Jaipur studios.



Interview with a farmer, AIR Parbhani.

Pandit Jawaharlal Nehru, Prime Minister of India, inaugurated the "Mera Bachpan" programme of External Services of AIR.

connected. Thus the mere existence of sets does not make listening possible. Sometimes the custody and safety of the set in a not so well-built village school become a problem. Fortunately radio receivers with all their attachments do not cost much. Most high or secondary schools can afford them on their own, if they chose to collect just one rupee from each student for audio-visual purposes as have been done by some schools in the South. While in some states, state education departments have helped, in Tamilnadu the Panchayats have taken the initiative to provide the sets, which numbered 30,000 in 1978-79. The question is no often of affording the equipment but to fit in the radio-lessons into the school programme i.e. making the radio-lesson a part of the school system. In some places the period earmarked for the radio-lesson is treated as recess. AIR and educational authorities have therefore felt that it is important that radio-lessons, whatever it might do additionally, must deal with the syllabus adequately so that given the will, they may be easily made a part of the schools system. Regretably it is very far from being so. While the higher or secondary schools find it difficult to utilise the broadcast lessons by their inability to make it part of the schools system, it has been found that primary schools, which have a more flexible and informal mode of instruction, with one or two teachers can utilise broadcasts more easily. The mere facility of listening to radio in a primary school in the remote areas, might be an attraction enough for the children. Non-formal education classes in the evening in Tamilnadu for the young (6 to 14 age-group) school drop-outs or those who never have been to one, arranged through the agency of the primary school teacher, with radio broadcasts as a component have become popular. Since utilisation of primary schools broadcast present much less problems, providing every primary school in the country with at least one set each would be worthwhile and certainly not beyond our financial or organisational resources. AIR has again gone ahead with the expansion of school broadcasting inspite of its rather unhappy

experience, in the hope that given the sets and the cost of replacement of batteries, the broadcasts were bound to be heard with interest by over 500,000 primary schools in the country. This is a challenge to the educational authorities as much as it is to AIR. In this effort AIR has made time (30 mts) available to NCERT over Jaipur station to experiment with teaching of Hindi as first language to primary school children in 500 schools in Jaipur and Ajmer districts of Rajasthan, through broadcasts prepared by its specialist staff. The broadcasts which were directed in the first year (1979-80) to Class I, are now being directed to Class II as well. The first year's evaluation has pointed to substantial improvement in achievements of children.

TEACHER'S TRAINING

Teacher's training through radio as a part of a multi-media package has achieved considerable success in the states of Kerala, Gujarat and Assam. With the introduction of an enriched syllabus, there was need in Kerala for training 120,000 primary school teachers, which would have taken long but for the introduction in 1975 of radio-cum-correspondence course for in-service training, as a joint effort of AIR and the Kerala state government. Printed notes on selected lessons were mailed in advance to the registered teachers who tune in to the broadcasts and also put questions to the radio teacher. Replies were given in subsequent broadcasts. Participant teachers were required to fill in response sheets affixed to each set of supportive printed material and to send these to the state Institute of Education where they were evaluated and returned to the teacher. Contact classes for three days were held at various centres for conducting laboratory experiments and discussion on the radio lessons. Finally the result of the teacher responses and contact courses were graded and certificates awarded. The first course was on physics, chemistry and biology for the class VI primary teachers attached to secondary schools. By the end of March 1978, about

30,000 have had training in improved teaching of science, Malayalam and Mathematics. Nearly 200 programmes were put out in this multi-media scheme during 1977-78. Stations in Kerala are now supporting Malayalam language teaching programme. The State Institute of Education in Assam in collaboration with AIR, is running a radio-cum-correspondence course for science teachers ever since 1978-79. Printed materials distributed to teachers are supplemented by radio broadcasts once a week over Gauhati and Dibrugarh stations. The aim is to train all science teachers in a phased manner. The broadcasts which run for nine months, are evaluated by the state Institute of Science. A study has revealed that the course is well received by the teachers. In a bid to improve the teaching of English in primary schools, the H. M. Patel Institute of English in collaboration with AIR Ahmedabad embarked upon a Kerala type radio-cum-correspondence course. Similarly the EB Units at Madras and Tiruchi support a training programme of Tamil teachers by weekly broadcasts on the lines of Kerala. Nagpur and the Pune stations are supporting a broadcast training course for two months (March-April) of the year. Teacher training through radio has become popular as it saves a lot of movement of teachers and expenditure. It is not easy for the village teachers to leave their place of work. With the changing perspectives in education there would be greater need in future to engage in such teacher training programmes. AIR looks forward to participating in them with interest.

THE UNIVERSITY OF THE AIR

AIR Delhi has been providing broadcast support to the BA correspondence course of the Delhi University since 1966. These broadcasts known as the 'University of the Air', are in English and Hindi for a total duration of 40 minutes. They are broadcast in the morning in the Yuv Vani (Youth Channel) Delhi D on 246.9 metres at 7.05 in the morning. From 1977 onwards

the stations in Tamilnadu started giving support to the correspondence course of the Madurai University. The broadcasts which are funded by the University, are recorded at the studios of AIR Tiruchi. The programmes are distributed to other stations through tapes, though relays over the air/telephone line also takes place. The broadcasts are now put out simultaneously at 10.30 p.m. from all the stations in Tamilnadu. This is for the first time a total state-wide radio support has been given to a correspondence course, thus bringing the course to the homes of practically everyone who wishes to avail of it. The Jullundur station also supports the correspondence course of the Punjab and the Punjabi Universities. These broadcasts are daily for 20 minutes except for the summer holidays.

NON-FORMAL EDUCATION

AIR's broadcast for rural listeners, and its considerable output of farm broadcasting are good examples of what may be described as non-formal education. AIR has started broadcasting from five stations viz. Srinagar, Nagpur, Tiruchi, Simla and Jaipur, what are known as Non-formal education broadcasts for the rural youth of the age group 15 to 25 years. As stated earlier, Tiruchi broadcasts to the 6-14 age-group also. These broadcasts which are put out in the evening hours in and around the programme for rural listeners, were expected to be heard at the non-formal education centres, set up in a few selected districts as a part of the National Adult Education Programme. There were 1,496 non-formal education centres in Tamilnadu, most of which were located at Panchayat Primary Schools. Each Panchayat Union was expected to have 4 NFE centres for children and 100 Rural Functional Literacy Project Centres in each development block. The importance of AIR supporting non-formal education can hardly be over-emphasised if one remembers the fact that 50 per cent of the world's illiterates come from India.

THE FUTURE

A national workshop on educational broadcasting sponsored by the Ministry of Education, under UNESCO'S Asian Programme of Educational Innovation for Development (APEID) endorsed the view that every state should have a state Institute of Educational Technology, which will be completely responsible for the planning and production of educational programmes. The workshop called for an integration of education broadcasting within the total educational system. The workshop, which was held in Delhi from 1st to 6th December 1980, was attended by representatives of state education departments, Central Board of Secondary Education, Directorate of Adult Education, NCERT, Space Application Centre, UGC, Indian Institute of Mass Communication, AIR and Doordarshan. It also suggested moving away from syllabus-oriented system to non-formal system and lesser dependence on intermediaries.

X

COMMERCIAL BROADCASTING

The Vergese Group on Autonomy for Akashvani and Doordarshan has reported that the Indian Broadcasting Company, "financed itself through advertisements in the form of spots and sponsored programmes for about seven years." The future historian may like to go into this and ascertain what was the role of commercial revenues in the finances of IBC, which went into liquidation as it was unable to pay for its costs. The Chanda Committee thought : "By far the most fruitful source of additional revenue would be the acceptance of advertisement in programmes". While recommending its introduction to Vividh Bharati programmes the Committee remarked : "Vividh Bharati is a light programme predominantly of film music and inclusion of advertisement is not likely to infringe on its quality or appeal".

NETWORK

Accepting the recommendations of the Chanda Committee government decided to introduce commercial advertisements on the Vividh Bharati medium-wave channel on the Bombay-Pune-Nagpur beam from November 1, 1967. The service was extended to Calcutta in October 1978, to Delhi and Madras-Tiruchirapalli in April, 1979, to Chandigarh-Jullundur and Bangalore-Dharwar in October 1979, to Ahmedabad-Rajkot in November 1970, and to Hyderabad-Vijayawada in March 1971. The Commercial Service was further extended to Patna-Ranchi, Bhopal-Indore, Jaipur-Jodhpur, Trivandrum and Cuttack in May 1975, to Srinagar in July 1975, and to Calicut in November 1975. The present network of Commercial Broadcasting Centres consist of 28 stations, of which 15 are main stations

and 13 linked stations (which form part of the regional stations) as follows :

Main Stations	Link Stations
1. Bombay	Pune-Nagpur
2. Calcutta	—
3. Delhi	—
4. Madras	Tiruchi
5. Chandigarh	Jullundur
6. Kanpur	Lucknow-Allahabad
7. Ahmedabad	Rajkot
8. Hyderabad	Vijayawada
9. Bangalore	Dharwar
10. Bhopal	Indore
11. Patna	Ranchi
12. Jaipur	Jodhpur
13. Trivanarum	Calicut
14. Srinagar	—
15. Cuttack	—

While the first six are headed by Station Directors, the other nine are headed by Assistant Station Directors. All the stations share studios with the regional stations except 5 and 6 which are independent set-ups. A proposal to set up a CBS centre at Baroda to be linked to Ahmedabad has been approved by the NLF Committee. AIR has proposals to finance the setting up

of more commercial centres out of this fund in such places as Cochin, Coimbatore, Visakhapatnam, Gauhati and Imphal.

ORGANISATION

Only 10 per cent of the total transmission time of the Vividh Bharati Service at a commercial centre can be allocated for advertisement. The sale of advertising time is largely centralised in Bombay where most of the major advertising agencies have their head offices and the Commercial Broadcasting Service (CBS) of AIR has its Central Sales Office. It is headed by a Director of Sales, who is usually a Station Director of the selection (senior) grade. He is assisted by four Deputy Directors dealing with Vividh Bharati, Sales, Accounts, and Audience Research. The Central Sales Unit (CSU) consists of a scheduling section which deals with booking and scheduling of advertisements, and a billing section responsible for billing and collection of revenues. While the scheduling section consists mainly of Transmission Executives (21) whose work is supervised by 3 Programme Executives, the billing section is manned by Accountants (15), and is headed by a Deputy Director of Administration. Advertisement is booked on a first come first served basis, though preference is given to national campaigns like family-planning, eradication of malaria, and other health education programmes. The CSU handles 90 per cent of the booking of advertisements for all stations except Bombay where it books the full saleable time, and Calcutta, Delhi and Madras for which it can book upto 80 per cent of the time only. Thus the Commercial Broadcasting centres at Calcutta, Bombay and Madras books time upto 20 per cent, while the other stations can do so only upto 10 per cent. Initially the sale of time was the responsibility of CSU alone. But later (March 1973) in order to accommodate the requirements of small local advertisers, and of items of local interest, it was decided that the CBS centres should also sell some of the advertising time. It has been estimated that 70 per cent of the radio advertising time is devoted to nationally

marketed products. The CSU which books time generally on an annual basis, is able to send the monthly schedule of bookings to CBS centres well in advance of the month of broadcast. In this manner the centres come to know the time if any still available for sale out of CSU's quota. Some centres are thus able to sell more than their allotted quota. The position of time sold by various stations during the last three years before the new rates became applicable are as follows :

	May 1979	April 1980	March 1981
1. Bombay-Pune-Nagpur .	88%	Oversold	Oversold
2. Calcutta	97%	Oversold	Oversold
3. Delhi	Oversold	Oversold	Oversold
4. Madras Tiruchi . .	93%	95%	Oversold
6. Bangalore-Dharwar .	75%	89%	Oversold
7. Ahmedabad-Rajkot .	85%	89%	Oversold
8. Kanpur-Lucknow-Allahabad . . .	Oversold	Oversold	Oversold
9. Hyderabad-Vijayawada .	99%	Oversold	Oversold
10. Bhopal-Indore . .	67%	62%	83%
11. Jaipur-Jodhpur . .	72%	71%	99%
12. Patna-Ranchi . .	85%	81%	100%
13. Cuttack . . .	38%	43%	53%
14. Trivandrum-Calicut .	54%	68%	74%
15. Srinagar . . .	42%	41%	38%

RATIONALISATION OF RATES

In 1980-81, AIR undertook a major exercise to rationalise its advertising rates keeping in view the strength and number of

transmitters, reach of the programme and the population served. It so happened that the same amount of money was charged for a single 1 kw sw transmitter at Srinagar or Cuttack as it was for two at Madras and Tiruchi or for three at Kanpur, Lucknow and Allahabad. While the radio advertising rates remained static since 1975, the national dailies (newspapers) revised their rates at least twice and the cost of running the commercial service had gone up. The Directorate of Audience Research carried out a study and identified norms which should guide rationalisation of the rate structure. These were gone into by a Conference of Station Directors of Commercial Broadcasting Service Centres held in August 1980. The Conference recommended delinking of stations for the purpose of billing, the groupings of stations into four, keeping in view the commercial importance of a place and the population covered, and the broadcasting time into four categories with reference to listening figures. Audience rating below 10 per cent was classified 'B', programmes with a rating between 10 and 19 per cent as 'A', and those rating between 20 and 39 per cent as super 'A'. Those programmes rating above 40 per cent were rated Super 'A' (Special). The Conference further recommended that different rates on Sundays and week days for spots be done away with. The rates that finally emerged after discussion with the Ministry of I&B grouped the stations into five, as also the standard duration of the spots into five viz. 7,10,15,20, and 30 seconds. The current rates for spots are reproduced at Table 10.1 and for sponsored programmes at 10.2. While the rates largely remained the same for stations like Srinagar or Cuttack, there was some general increase in Super 'A' rates but bulk of the increase was on account of delinking of stations. Since the advertising agencies did not have enough advance notice of the new rates there was an initial fall in business at some centres. But it is picking up. In January 1982, Delhi sold over 60 per cent of its time. The estimated gross revenue earnings of different

stations during 1980-81, and 1981-82, when the new rates became applicable are as follows :

S. No.	Name of the Stations	Revenue earned 1980-81	1981-82 (estimated)
1.	Bombay-Pune-Nagpur	1,79,38,027	2,33,09,000
2.	Calcutta	1,19,05,669	1,21,15,000
3.	Delhi	1,40,19,116	1,68,66,000
4.	Madras-Tircuhi	99,56,284	1,01,79,000
5.	Chandigarh-Jullundur	87,56,723	1,25,64,000
6.	Bangalore-Dharwar	72,51,269	93,10,500
7.	Ahmedabad-Rajkot	80,04,377	92,22,000
8.	Kanpur-Lucknow-Allahabad	84,21,810	1,33,43,000
9.	Hyderabad-Vijayawada	91,17,386	1,14,04,000
10.	Bhopal-Indore	55,63,226	69,38,000
11.	Jaipur-Jodhpur	53,70,651	58,35,786
12.	Patna-Ranchi	54,78,292	62,80,000
13.	Cuttack	29,46,651	27,77,000
14.	Trivandrum-Calicut	45,83,146	55,64,000
15.	Srinagar	25,27,646	49,45,000

AGENCIES

AIR conducts its commercial business mainly through advertising agencies. There were in 1982, around 400 in the rolls of CBS, of which 93 were accredited, 125 recognised and 167 registered agencies. Accredited and recognised agencies are allowed a commission of 15 per cent, whereas registered agencies are allowed a commission of 10 per cent on the business they place with AIR. Accredited agencies are also allowed a credit period to make their payments. Bills are issued to such agencies

at the end of the month payable within 45 days calculated from the first of the month following the month in which the broadcast was made. The registered and recognised agencies pay their dues in advance. A registered agency may be recognised if it procures business for more than Rs. 50,000 per year. A recognised agency must procure business of over a lakh of rupees for at least two years to be given accredited status. Advertisers are free to approach AIR directly for booking their advertisements on advance payment. Small scale industries who come directly to AIR are given 15 per cent concession on the rates. Discount is paid to advertisers, who give business in excess of Rs. 50,000|- on a graded scale. The government departments have to route their advertisements through the DAVP, another media under the control of the Ministry of I&B. All advance payments are made by cash or demand draft on a Bombay Bank drawn in favour of State Bank of India. (Account), All India Radio, and all communications are addressed to the Director of Sales, Central Sales Unit, Commercial Broadcasting Service Broadcasting House, Backbay Reclamation, Bombay-400020.

CODE

In a foreword (dated August 1968) to the code of commercial broadcasting the then Deputy Director General Mehra Masani says : "Radio reaches all homes and everyone in the home. A broadcasting organisation has a great responsibility in ensuring that nothing is broadcast which would be unsuitable or offensive to any class of listener. All India Radio is well aware of its responsibilities in this field, and does not treat even the commercial broadcasting service merely as a money-making venture. We are anxious that what goes on the air will be educative in the broadest sense of the term and not be repugnant to good taste." All spots and sponsored programmes

are screened before they are accepted for broadcast. For medicinal spots there is a separate screening committee. The code, indicates the general rules of conduct in advertising as follows :

"Advertising should be so designed as to conform to the laws of the country and should not offend against morality, decency and religious susceptibility of the people.

No advertising should be permitted :

— which derides any race, caste, colour, creed, nationality except wherein such usage would be for the specific purpose of effective dramatisation, such as counteracting prejudice ;
— which is against any of the objectives, principles and provisions of the Constitution of India ;
— which will tend to incite the people to crime or to promote disorder, violence, or breach of law ;
— which presents criminality as desirable or furnish details of crime or imitation thereof ;
— which would adversely affect friendly relations with foreign states ;
— which exploits the national emblem, or any part of the constitution or the person or personality of national leaders or state dignitaries ;
— on cigarettes and tobacco products ;
— on real gold and jewellery (not artifical)"

TECHNICAL SPECIFICATIONS

Commercial announcements recorded on magnetic recording tape should conform to the following standards :

— the recording shall be confined to a full track recorded on professional quality tape at nominal level at velocity of 7.5 inches per second ;

— the tape spool shall not be less than 5 inches in diameter ;

— the tape recording shall comply with international standards in respect of noise-level, frequency response etc ;

— the tape recording shall contain spoken indentification annoucement giving the name of the advertiser, products, the number of commercials, and the duration of each in the order of recording.

AIR studios are available to advertisers or agencies for recording commercials on payment. It has also been suggested that AIR should start an advertising guidance bureau for such organisations and departments who wish to place advertisements direct. It should help write the copy and take up production of commercials on a remunerative price.

SPONSORED PROGRAMMES

While one capsule of spots of a duration of 75 seconds or so does not contain more than six spots, the sponsored programmes could be of duration of 10, 15 or 30 minutes as indicated in the rate card in Table 10.2. These programmes offer an opportunity to the business community to present programmes with a social purpose while conveying a message. They take various formats like skits, serials, musicals or quiz programmes. When these programmes were first introduced in May 1970, it was hoped that they would bring forth a certain freshness of approach and liveliness of presentation which would be an example to the producers of the regional service of AIR. These hopes have unfortunately not been fulfilled even though some of the sponsored programmes have been immensely popular. There was an overall deficit of about 17 per cent in the sale of time for sponsored programmes. Over 50 per cent of the sponsored programmes are based on film music. AIR

charges 30 per cent extra for programmes based purely or mainly on Indian film songs.

PRIMARY CHANNEL

All events of Montreal Olympic games covered by AIR on the primary channel were sponsored by an advertiser. Later commercial advertisement spots were sold for a number of Hockey and Cricket matches carried by the national network. Earnings from this source has been as follows :

1975-76	Rs. 6,00,000
1976-77	Rs. 22,00,000
1977-78	Rs. 5,08,000
1978-79	Rs. 12,26,200
1979-80	Rs. 7,55,775
1980-81	Rs. 4,70,250
1981-82	Rs. 16,38,000 (estimated)

AIR station Director's Conference in August 1980, recommended introduction of limited advertisements in the primary channel. This was mainly a response to the felt need to advertise fertilisers, pesticides, pump-sets and other articles of use in rural areas, as the reach of the CBS centres was limited to the cities and towns. In order not to encourage the values of consumerism in rural areas, the Conference recommended the feed for selectivity. The congrete recommendation that emerged was that advertisements should be limited to 5 per cent of the broadcasting time, and allowed before and after rural and women's programme, minority language programmes, regional news, national news and in between popular light music programmes. The Union Cabinet has approved of AIR's proposal that selling of air time on the primary channel would be the responsibility of the CBS Centres, for which additional posts of Programme Executive (1), Transmission Executive (2), Accountant (1) and Clerk-grade-II (2) have been sanctioned for each of the 15 centres.

VIVIDH BHARATI

The carrier of the commercial service Vividh Bharati was described as an All India variety programme (AIVP), when it began radiating from two 100 kw sw transmitters at Madras and Bombay in October 1957. Conceived as a light alternative national service of All India Radio, based on contribution from AIR stations, almost half of its time (50.78 per cent) is now devoted to film music. The composition of the service in 1980 was as follows :

	Duration		Approximate percentage
	Hours	Minutes	
1. Classical Music	8442	36	5.93
2. Light Music	15724	17	11.05
3. Folk Music	6558	55	4.60
4. Devotional Music	7813	12	5.49
5. Film Music	72300	16	50.78
6. Spokenword	9440	03	6.63
7. Announcements	1302	09	0.91
8. News	2058	54	1.45
9. Commercial Spots	12618	34	8.86
10. Sponsored Programmes	6121	30	4.30
Total	142380	26	100.000

The service now broadcasts for a total duration of 12 hrs. and 45 mts on week days and 13 hours 15 mts on Sundays and holidays. Its network consists of 28 commercial centres and one non-commercial centre, which is Panaji. There are a few other stations which broadcast chunks of Vividh Bharati programmes. As stated earlier the VB production centre at Bombay which is headed by a Deputy Director functions under the administrative control of the Director of Sales. It prepares various programmes 40 days in advance so that tapes could be duplicated and copies sent to around 31 stations by surface mail. This is a large operation but it has been managed reasonably

well. While as an All India Service, VB is common to all parts of India, local variations have been allowed for enabling stations to broadcast regional film and light songs with announcements in the regional language. These regional variations have been welcomed by listeners. The frequency of listening to VB for six to seven days in a week at different centres has been as follows in March 1980 :

Name of centre	Percentage of respondents
Delhi	76
Lucknow	49
Calicut	82
Vijayawada	78
Ahmedabad	80
Nagpur	89
Indore	35
Ranchi	81
Calcutta	41

THE FUTURE

While the AIR authorities are keen to give a new look to VB as a whole, suggestions have been made that VB centres should additionally provide a service to local listeners by making public utility announcements and introducing other public-affairs programmes in the regional variations of the programme, which if required may be increased. Fears have been expressed that this might dilute the character of VB as an all India variety programme. In places like Chandigarh, Kanpur or Baroda where the regional service cannot be used for such local purposes, there could be no objection to utilising such stations for public-utility purposes. When AIR expands its commercial service to new centres, it will undoubtedly look into the implications of the other role suggested for the service.

XI

AIR'S CULTURAL ROLE

AIR's cultural role is obvious in the manner it has popularised music. It has also popularised music of the north in the south and vice-versa. AIR has influenced the growth of regional languages and literature, particularly prose and drama. It has popularised Hindi, Sanskrit and other classics. Radio has provided encouragement to folk and regional music and served linguistic and ethnic minorities by providing special programmes for them. While encouraging regional languages and culture, it has given a sense of national identity through a national news service and other programmes radiated throughout the country. The importance of culture in AIR's scheme of things can be seen in the higher proportion of its programme budget being devoted to music and drama.

NEW PATRON

Writing about the impact of AIR on Indian music, a former Director General J. C. Mathur, says : "When radio came on the Indian scene in thirties of this country, music was already on the look out for new patronage." In an article included in 'Aspects of Indian Music' (Publications Division : 1970), he writes :

> "As a result of the new economic impact, the princes and landlords gradually ceased to be the patrons of music. The theatre had been unceremoniously jettisoned by the cinema. Though the early films made use of classical melodies, it was clear from the very

beginning that their new form of entertainment would not have much use of traditional and classical music, and would depend upon other devices for enlivening its presentation. However, the gramophone continued. Although the long-playing record was still far off, old masters continued to derive some income, but less satisfaction, from the brief recordings they were able to give. In such a situation, it was doubtful whether high-class Indian music could survive as a form of art and entertainment. It was then that the radio came to the scene with its offer of opportunities to both the old masters and promising young artists. Musicians could now give freer play to their art and reach the homes of the people in their hours of leisure. Little wonder that this now-found patronage brought a sense of liberation to artists."

Today, over 27,000 Hindustani and 30,000 Karnataka music artists perform from different stations of AIR. It goes without saying that AIR today is the biggest patron of Indian classical music. Radio has brought music to every home without discrimination. Classical music is no longer the preserve of the princes or the rich. The growing popularity of classical music can be seen not only in listening figures of AIR's audience research units, which reach small as compared to other programmes, but also in the packed halls which hold the growing number of public concerts under the auspices of proliferating number of music conferences and festivals. Over 2000 young people participate in AIR's annual music competitions.

The Tuesday night concerts from stations in the north, and the Friday night concerts in the south specially feature emerging young musicians. It is claimed that country-wise broadcasts of the same music have led to certain standardisation in presentation and the declining influence of the 'gharanas' (musician families). Broadcast of both Hindustani and Karnataka music in the National programme (and Sangeet Sammelán concerts), has led to wider appreciation of the two schools of music. Lovers of music have discovered similarity in the ragas in Hindustani and Karnataka music. By providing musicians with a countrywide audience, AIR has given them fame and status. It has been holding its annual musical festival, Radio Sangeet Sammelan (RSS) around Diwali (the festival of lights) every year, ever since 1955. Music concerts are held simultaneously in about 15 centres. In some centres like Delhi, Bombay, Madras, Calcutta, Hyderabad and Bangalore, concerts of both Hindustani and Karnataka music are held. The Sangeet Sammelan concerts, which number 20 to 25 per year, feature 40 to 50 eminent artists. Names of the eminent artists who featured in these concerts during 1977—81 are given in Table 11.1. These concerts have become a major cultural festival of this country, to which are invited over 20,000 music lovers every year. Attendance at these concerts, which averages 70 to 80 per cent, is improving every year. There is a great demand for increasing the number of concerts and covering a greater number of places every year. The real problem is to find broadcasting time to accommodate these concerts, which is now spread over a month. These centrally arranged concerts are in addition to those held by stations before invited audience, on their own. There is a special soft-ware scheme to encourage 'chain booking' of artists from stations besides their own, for public concerts. Names of places where RSS concerts were

held during the last few years, are as follows :

1977	1978	1979	1980	1981
Delhi (5)	Delhi (5)	Delhi (4)	Delhi (4)	Delhi (3)
Bombay (2)	Bombay (2)	Bombay (2)	Bombay (2)	Bombay (2)
Calcutta (2)	Calcutta (2)	Calcutta (2)	Calcutta (2)	Calcutta (2)
Ahmedabad	Lucknow	Bhopal	Patna	Pune
Chandigarh	Indore	Srinagar	Baroda	Jaipur
Rampur	Nagpur	Cuttack	Jullundur	Lucknow
Ranchi	Darbhanga	Varanasi	Panaji	Indore
Imphal	Shillong	Madras (2)	Madras (2)	Rajkot
Madras (3)	Madras (3)	Hyderabad	Hyderabad(2)	Madras (2)
Bangalore (2)	Bangalore (2)	Vijayawada	Dharwar	Bangalore
Vijayawada	Hubli	Tiruchirapalli	—	Vijayawada
Hyderabad(2)	Trivandrum	Calicut	Bangalore	Coimbatore
Calicut	Hyderabad (2)	Bangalore	Trichur	Hyderabad
Mangalore	Tiruchira-palli (2)	Mysore	Pondicherry	Trichur
Coimbatore	Visakhapatnam	—	—	Mangalore
No. of concerts } 25	25	20	20	20
Total artists } 25	50	40	46	44

(The figures in brackets show the number of concerts)

Between 1955 (when the RSS first started) and 1963, the small part in encouraging the folk and traditional music of this cuss different aspects of Indian music. If AIR has played a significant role in popularising classical music, it has played no small part in encouraging the folk and traditional music of this country. To quote J. C. Mathur again : "In the beginning, the folk-songs were treated as a device for enlivening rural programmes only. Gradually these occasional snatches won the

hearts of music producers and eventually folk songs got a place in the general programmes and ultimately in National programmes." Mathur goes on to say : "This recognition of folk music by All India Radio has given much needed sense of confidence in their cultural values and has also arrested the unfortunate process of drifting away of some of the tribal people from their folk-lore and way of life." While folk music constitutes an important element in AIR's programme schedule, collection, preservation and popularisation of this great heritage of ours have not been systematic. In order that the existing collection is indexed and systematised, (both for broadcast and creation of new melodies of light music) and further exploitation of untapped areas is made, AIR has set up special Units for Collection and Preservation of Folk-music at the following 20 Stations for exploring the regions mentioned against each :

Calcutta	—	West Bengal
Calicut	—	Malabar and Lakshadeep
Dharwar	—	Karnataka
Dibrugarh	—	Assam
Gorakhpur	—	Eastern U.P.
Imphal	—	Manipur
Indore	—	Malwa and Nimad
Jalgaon	—	Khandesh
Jeypore	—	Orissa
Kohima	—	Nagaland
Patna	—	Bihar
Raipur	—	Chhattisgarh and Baster
Rajkot	—	Saurashtra
Ratnagiri	—	Konkan

Rohtak	—	Haryana
Simla	—	Himachal Pradesh
Srinagar	—	Jammu & Kashmir
Tiruchi	—	Tamil Nadu
Udaipur	—	Rajasthan
Vijayawada	—	Andhra Pradesh

A similar Unit is already functioning at Jullundur. These Units consist of a Producer and a Production Assistant. They are provided with good quality battery-operated reel and casette recorders to be able to record in the interior. We have referred, elsewhere, to the popularity of folk music programmes and these Units are in a way, a response to the growing public demand for good quality folk-music. The Units are expected to collect all authentic forms and styles of folk-singing available in the countryside. These are to be classified and indexed for future reference. Folk parties, who are considered suitable (after formal audition) are expected to be given engagements for live or pre-recorded recital. Some of the material collected in the raw are to be studied and proper words and melodies deciphered for correct presentation by trained voices. Special light songs are produced on the basis of folk melodies. While this process has been going on over the years, it could not be done in a systematic manner due to lack of specialised staff deputed for the purpose. In fact, recordings of valuable folk music has been lost at a number of stations over the years due to lack of proper storage and retrival facilities. AIR is conscious of the fact that modernisation and urbanisation could easily engulf our folk heritage unless special efforts are made for their preservation and new forms and styles are devised to meet the growing needs of communication. A balance has to be struck between the purity of styles and the requirements of a modern media. Much work remains to be done in this field in which AIR stations could contribute much in collaboration with State Sangeet Natak Akademies.

VADYA VRINDA

An experiment of considerable significance which AIR has been involved in, is the growth of the AIR Vadya Vrinda. AIR has two national orchestras working at Delhi and Madras, under the conductorship of distinguished musicians. It is significant that this experiment started in the External Services. D.T. Joshi, formerly Deputy Chief Producer in AIR, describing them as an Indian ensemble which approximates to a modern chamber orchestra, writes (Aspects of Indian Music : Publications Division—1975) : "Most of the orchestral compositions are attributed to T.K. Jayarama Iyer and Ravi Shankar. Musicians of the eminence of Pannalal Ghose and Emani Shankara Sastri have also excellent compositions to their credit. As far as possible, the orchestra uses absolute pitch. All members play from music. Scores are duplicated in English and Tamil. Part-writing is used but no harmony is attempted. The percussion instruments provide a kind of contrapuntal rhythm".

Currently, the following instruments are used in the two Vadya Vrinda Units :

Name of the instrument	Number at	
	Delhi	Madras
Violin	6	5
Viola	..	1
Cello	1	..
Veena	4	4
Vichitra-veena	1	..
Ghottu-vadyam	..	2

Name of the instrument	Number at	
	Delhi	Madras
Sarod	3	1
Sitar	4	1
Flute	4	2
Clarionet	1	1
Esraj	1	..
Dilruba	1	..
Tabla	2	1
Mridangam	1	2
Ghatam	..	3
Khanjira	1	1
Kashtatarang	1	..
Tanpura	1	2

LIGHT MUSIC

Compared to the music produced for films, which use large orchestra for accompaniment, the efforts made by different Stations of AIR in producing high quality light music are in the direction of good lyrics and tuneful voice production. The number of accompanying instruments has been kept low, both on account of cost and the realisation that heavy orchestration does not necessarily make for good music. Special funds have been provided to a number of Stations of AIR to hire composers, instrumentalists and vocalists from outside on adequate payment for special production of light music Not being satisfied, both with the quality and quantity of AIR's own light music productions, and keeping in view the need to reduce its dependence on film songs particularly in the Vividh Bharati service, the Director General has proposed setting up of four Regional Programme Production centres devoted entirely to the production of high-quality light music. These

centres are proposed to be located at Lucknow, Pune, Madras and Calcutta.

REGIONAL LANGUAGES

While contributing to the preservation and growth of the musical heritage of the country as a whole, AIR has also preserved and encouraged the growth of regional forms of music like Bargeets and Bihu songs in Assam, Baul and Kirtan in Bengal, Dasakathia in Orissa, Burra Katha in Andhra, Yakshagana in Karnataka, Tamasha in Maharashtra, Sufiana music in Kashmir and Nautanki in Uttar Pradesh. Since AIR's broadcasts are in regional languages and dialects, and mainly by local talent, it is but natural that it would play an important role in encouraging local languages and cultures. When AIR came into the picture in the early fifties and started broadcasting in regional languages in order to communicate news and information, and entertain the listeners through plays and folk forms in regional languages and dialects, it has to find new words and expression suitable for verbal communication. The continued use of spoken-word in different regional languages has led to their popularity both among the masses who found it soothing to hear their native tongue over the air, and the elite (used to expressing themselves only in English) found it an effective vehicle for wider dissemination of ideas. The first play in Kashmiri was perhaps written mainly due to the requirements of broadcasting. It travelled to the stage from radio, and not the other way about, as in the case of many other languages. Simultaneously, AIR came in for criticism for using a language which was considered too bookish and difficult. The national news broadcasts in regional languages, which are translated from the English text, become the easy target. AIR is criticised for not using Hindustani or the language of Hindi films. In fact such an attempt was made during the first Director General A. S. Bokhari's time before Independence. What is often not

realised is that while expressing higher philosophical concepts, one cannot make-do with small vocabulary of day-to-day use which may be imprecise. Hindi and many other languages thus go to Sanskrit roots, and Urdu goes to Arabic and Persian, for new terminology. While the Sanskrit bias of AIR's Hindi (national) news bulletins makes them acceptable to large parts of the country, including the west, south and the east, it is not well understood by the older generation of listeners in Delhi and the Punjab region. The regional Stations of AIR are conscious of the need to broadcast in a simple spoken language, yet when the requirements of communication so demand, they do not hesitate to borrow from other languages including English. This is particularly noticeable in some of the tribal languages in the north-east which are used for communicating news and other useful information to the people in the remote areas. In its bid to constantly monitor language used by AIR in news and other programmes, the question of setting up a linguistic research unit at the headquarters has been under consideration for some time.

SANSKRIT NEWS

AIR's cultural role is nowhere more evident than in the twice-daily broadcast of news in Sanskrit—at 7.00 a.m. and 6.10 p.m. from Delhi-A, and relayed on additional frequencies by other Stations. A total number of 23 stations throughout the country are required to relay these bulletins. They are Ahmedabad, Allahabad, Bangalore, Bhopal, Bhuj, Bombay, Calcutta, Calicut, Cuttack, Delhi, Dharwar, Gauhati, Hyderabad, Indore, Jaipur, Lucknow, Madras, Nagpur, Patna, Pune, Rajkot, Vijayawada and Trivandrum. The decision to introduce these bulletins followed the recommendation of the Sanskrit Advisory Committee which felt that the best way to popularise Sanskrit (the mother of most Indian languages) was to use it functionally. AIR Stations also broadcast what are known as Sanskrit programmes. They consist of recitation of Sanskrit texts and programmes in

regional languages based on or with extracts from them. Sanskrit lessons are being broadcast from over 30 Stations. Some Stations like Calcutta and Delhi, have attempted plays in Sanskrit. Indeed many classics in Sanskrit and other Indian languages would not have become so widely known but for AIR's efforts to project them attractively. AIR, for a number of years in the fifties and sixties, broadcast a National Programme of Classics in which classics drawn from a number of Indian languages were creatively presented. Perhaps the popularity of Ramcharitmanas of Saint Tulsidas would not have been what it is today but for its musical rendering being broadcast every day from all AIR Stations in the Hindi belt. This is true of various 'Suprabhatam' of temples, including the 'Venkateswara Suprabhatam' sung by M. S. Subbalakshmi, in praise of Lord Venkateswara of Tirupati. There are some who see these broadcasts as a departure from the official policy of secularism. According to AIR authorities, one can have too narrow a view of secularism and that it is not easy to dissociate culture from religion, but it is conscious of the need to discourage sectarianism which is sought to be furthered in the name of religion. Particular care in this respect is taken in the morning devotional music programme Vandana broadcast practically from all Stations of AIR.

RELIGIOUS BROADCASTS

AIR's policy is not to allow any broadcast with a narrow denominational appeal and as such discourage broadcasts in praise of one deity or another on certain days of the week, in 'Vandana'. While talks based on the moral and spiritual teachings of all religions are regularly broadcast, religious discourses as such are avoided. The exceptions are that of broadcast of 'Gurbani Vichar' (based on the Sikh religious scripture) from Jullundur mainly in response to similar broadcasts from Pakistan and broadcast of weekly Quran recitation from a few stations of AIR.

FESTIVALS AND ANNIVERSARIES

AIR observes the festivals of all religions and takes note of the anniversaries of a large number of the country's saints, poets, writers, musicians, and leaders of the national renaissance and of the freedom movement. Through the observance of such festivals and anniversaries, AIR gives expression to the rich variety of our cultural heritage and recalls the contributions made by the country's leaders. While observance of anniversaries of musicians or literary figures is easy, as their contributions lend themselves to imaginative programme making, it is not always easy to do so in other cases, or choose from the long list of leaders of our freedom movement or freedom fighters who went to the gallows or sacrificed their all in the cause of the motherland. AIR is often criticised for having loaded itself with a long list of anniversaries, which it seeks to observe as a routine ritual. The weeks and days which AIR is called upon to observe, important as they are in their own way, are a legion. A list of names of political personalities whose anniversaries are observed on an annual or five-yearly basis, is given in Table 11.2. While central programmes are arranged in the anniversaries noticed annually, the rest are take note of by Stations keeping in view local interest and programme material available. Suitable coverage is also given to public celebrations of festivals or anniversaries. AIR usually avoids live coverage of such festivals or celebrations except in the case of relays from holy places which achieved a certain religious sanctity over a period of time, viz. relay of Urs of Khwaja Moinuddin Chisti from Ajmer, Janmasthami celebrations from the Dwarkadhish temple in Mathura, or Shabad-kirtan from Nankana Sahib (in Pakistan), or a Christmas service from a church in New Delhi.

CULTURAL EXCHANGE

The plays broadcast by AIR in its National Programme are drawn from some of the main languages of India. These are

translated into different regional languages, either directly from the original language or through the medium of Hindi translation (on the basis of which the Chief Producer for Drama in the Central Drama Unit in Delhi also selects a play for national broadcast). Though the National Symposium of Poets, broadcast on 25th January every year, a selection of poems from different languages is broadcast from all Stations in translation. The Stations, while forwarding a selection of poems to Delhi for final selection, provide translations in Hindi or English and a transliteration in Devanagari script. These, in respect of selected poems, are circulated to all Stations for use by the poet translators of each language. The elaborate procedure perfected over the years, has paid dividends. In this manner, poetry in all Indian languages is brought to the notice of the country, as a whole. The fact that over 30 Stations of AIR broadcast Hindi lessons and nine stations in the north broadcast lessons on South Indian languages, must have helped the process of understanding of each other's language and literature. As the Prime Minister, Indira Gandhi said (on the occasion of Gnanapith Award in 1980) :

> "In India, we have many languages. The number of the people who know more than one or two languages, besides their own, are few. But thanks to AIR, Sahitya Akademi, the Book Trust and the better journals, the work of outstanding people of one region is beginning to be more widely known in others."

On account of the infinitely higher reach of radio in this country than the print-media, its influence in bringing about national integration through cultural exchange—sharing of the same experience, emotion and thought, has been very great indeed.

XII
NATIONAL PROGRAMMES

In the last chapter we dealt with AIR's role in promoting national integration through cultural exchange in the programmes of regional stations. Perhaps a more potent way of working towards national unity and cohesion is to make the same programme, available to the country as a whole. This would provide equal access to information, so important in the context of equality of opportunity in a federal polity like ours. This cannot be done without a dedicated national programme channel. During the sixth plan (1980-85) period AIR proposes to make the beginning of such a national channel with a megawatt (100 kw mw) transmitter at Nagpur.

Now the National Programmes of AIR, whether designated as such or not, are national only in the sense that they are made available from Delhi on shortwave frequencies to facilitate relay by other stations. All stations hook up only to relay the major news bulletins in Hindi and English in the morning and night, broadcasts by the President and the Prime Minister, and reviews of the proceedings of Parliament. The relay of all other 'national' programmes are optional. Their details and the number of stations relaying them are as follows :

DAILY

Time	Item	No. of stations relaying
9.00 A.M:	NEWS LETTER FROM STATES (Hindi) .	49
5.50 P.M:	PRESS REVIEW Round up of editorials in the Indian Press in English	11

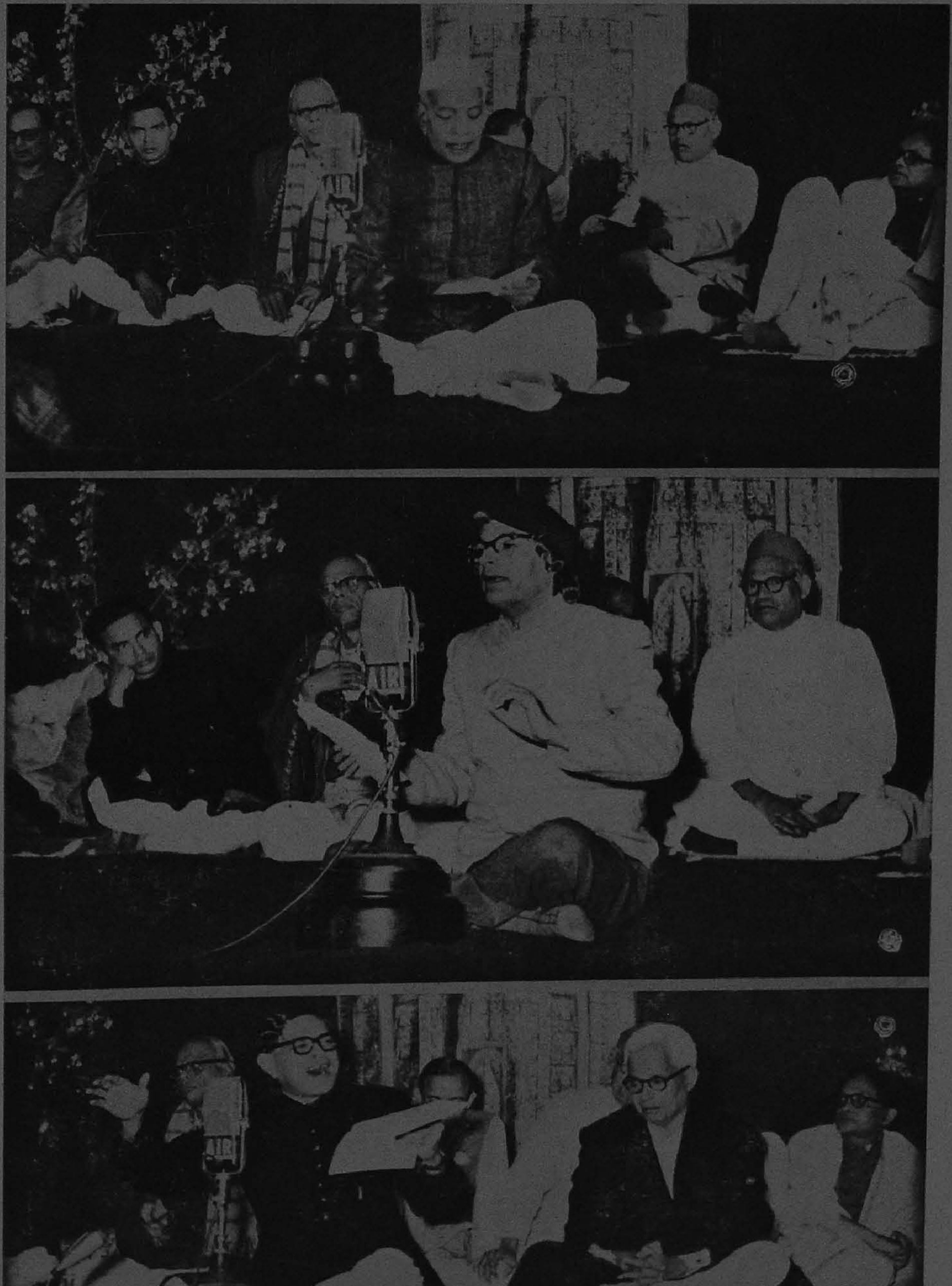
Time	Item	No. of stations relaying
7.30 P.M:	SAMAYIKI Commentary on current events . .	4
8.15 P.M:	NEWSREEL	
	Hindi (3)	31
	English (4)	23
8.25 P.M:	SAMACHAR PATRO SE Round-up of editorial comments in Hindi	17
8.30 P.M:	TODAY IN PARLIAMENT (Hindi and English simultaneously) .	All Stations
9.15 P.M:	SPOTLIGHT Commentary in English . . .	31

WEEKLY

Day	Time	Item	No. of stations relaying
Monday	9.30 P.M.	NP of TALKS (Hindi)	32
Tuesday	9.30 P.M.	NP of TALKS (English)	47
Wednesday	9.30 P.M.	CHARCHA KA VISHAI HAI	15
Thursday	9.30 P.M.	NP OF FOLK AND REGIONAL MUSIC	58
		NP OF FEATURES (English)	25
		NP OF FEATURES (Hindi/Regional)	46
		SPORTS MAGAZINE (Hindi)	19
Saturday	9.30 P.M.	NP OF MUSIC	62
Sunday	9.30 P.M.	CURRENT AFFAIRS (English)	17

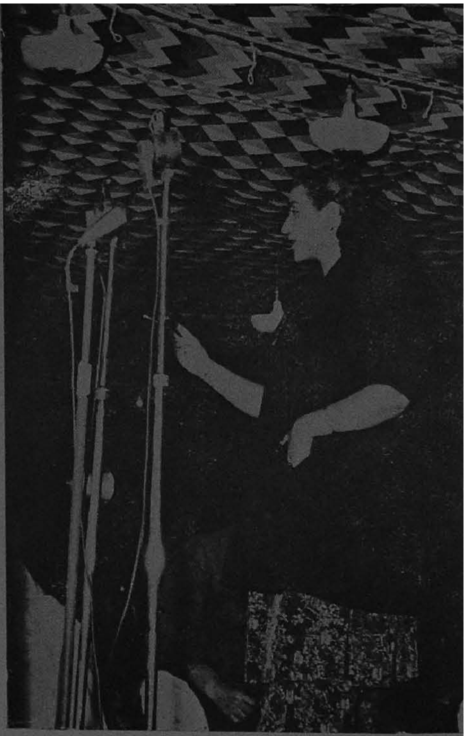
SHORTWAVE RELAY

It is not easy to relay on shortwave all the above programmes even if a station wishes to do so. The number of shortwave



Participants of Sarvabhasha Kavi Sabha held on 25-1-1956,
Maithili Sharan Gupta Shri S. N. Pant Shri Dinkar.

Dr. Anand.

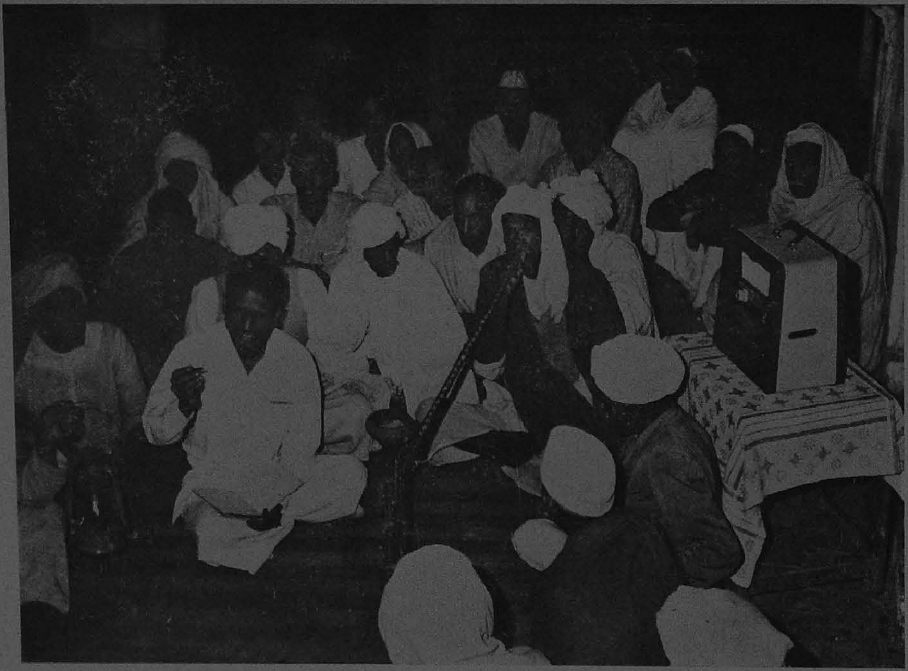


Amrita Pritam.

Interview of Adivasis at AIR, Ahmedabad.

Rural Music programme by Subnis and Party playing Santkavi Shri Tukaram.

Members of Akashvani Women's Listening group's discussing their problems with the Asstt. Producer, AIR Poona.



Radio Rural Forum.

Children's programme.

transmitters of adequate power available for all India coverage is limited. Today in Parliament in Hindi is carried on four sw frequencies for short distance coverage, and in English on five frequencies for longer distance coverage. Thus if a station in the south wishes to relay the Parliamentary commentary in Hindi, it may not find a suitable frequency for that purpose. Available shortwave frequencies are thus shared between Spotlight with 7 frequencies and the News in Urdu with four at 9.15 P. M. The quality of sw relay of Urdu news at Hyderabad is just fair. It was on account of the inadequacy of shortwave transmitters to provide simultaneous coverage throughout the country of sports commentaries in Hindi and English, that the present practice of alternation has been adopted. While pre-lunch session of Cricket commentaries get nine sw frequencies, there is none for post-lunch, sessions (when they are required for news bulletins), and seven in post-tea sessions. Some stations are able to relay these programmes as also news bulletins on telephone lines either from Delhi or a neighbouring station. In case of National Programme of Music, tape copies are made available to 20 stations. Shortwave frequencies, which are subject to fading, are not good enough for relaying music. Neither is the speech quality circuits provided by the P&T. Thus between taped broadcasts and shortwave relay, NP of Music has a none too satisfactory national coverage. As stated earlier, it is relayed by 62 stations. Similarly the NP of talks in English are also relayed by most AIR stations. National Programme of plays and features are usually produced in regional language versions. Relay from Delhi is required only in case of English and Hindi versions.

IMPOSITION

There is a feeling that far too many programmes are imposed from Delhi. Most stations tend to relay the national programmes (as would be seen from paragraph 2 above), even though their relay is optional. Whenever any programme is

made available on additional frequencies there is a suggestion of relay. Station authorities of course have to keep in mind local listener interest in a particular programme emanating from Delhi, as also the local programmes that would be affected by the decision to relay. If a Station decided against relaying a Cricket test match, or international Hockey fixture, it might be taken to task by the sports fans. Dibrugarh would not cancel its special services in Adi to accommodate international hockey. As stated earlier only a few stations find it possible to relay the 8-15 P.M. national newsreel. The Spotlight is relayed by 31 stations, even though listening to English programme is small indeed. Available audience research figures show that national programme besides news do not have listening higher than 4 or 5 per cent on the average. The NP of Music, including Sangeet Sammelan concerts have a higher listening than talks. Some of the programmes originating in Delhi e. g. the Prime Minister's address at Red Fort, or commentary on Republic Day parade and pageantry which are broadcast simultaneously in Hindi and English throughout the network have a higher listening. (In these two cases special arrangements are made to provide frequencies for simultaneous commentaries in Hindi and English). Live commentaries on national and international sporting events are the most sought after for relay among programmes arranged nationally in Delhi. The charge that Delhi imposes a large number of programmes on the regional stations is not sustained statistically for as stated earlier, relays from Delhi including news bulletins do not exceed 25 per cent of the total programme at most stations, but such programmes do cut into the prime listening time of regional stations.

CONTENT

While the NP of Music, feature top notch artists, and plays are pick of stations including adaptations of stage plays or novels.

the talks or discussions are planned keeping in view the importance of the subject in the national context. The main criterion is whether the subject or issue has a national importance or not. Science and technology, energy, environment find a place along with sociology, history and religion. Subjects of current affairs programmes are decided at short notice, keeping in view the topicality of the issue. While 'Spotlight' talks are mainly commentary done by journalists and academics, the weekly 'Charcha' and 'Current-affairs' take the form of panel discussions. The discussion format is used because the subjects taken up for discussion are usually of a controversial nature. Table 12.2 give details of subjects covered in NPT in Hindi and English, including the names of speakers and participants in 1981. Table 12.3 gives the names of plays, authors and original languages from which the scrips was drawn in the same year.

MEMORIAL LECTURES

AIR also arranges two memorial lectures—one in English in the memory of Sardar Vallabhbhai Patel and another in Hindi in the memory of Dr. Rajendra Prasad. The subjects and speakers covered in these two series are given in Table 12.5. The broadcast lectures are relayed by practically all the stations of the network.

INADEQUATE

It is quite obvious that the National Programmes of AIR are inadequate in range, variety, duration and coverage, AIR could devote just 15 minutes for reviewing proceedings of Parliament, not to speak of arranging relay of its proceedings—live or pre-recorded as done in some countries. Even though duration of national programmes is not large, they cut into a regional station's time at peak listening hours. On account of the need to radiate national programmes on additional shortwave frequencies (to facilitate relay by stations), which are

limited, it is not possible to increase their duration or radiate more than one programme at a time without depriving the external service of their essential requirements. On the other hand regional stations have only limited time for carrying national programmes. It has, therefore, been felt for quite sometime that AIR needs a dedicated National Programme channel and thus relieve the regional stations of the burden of having to carry National Programmes which need to be increased considerably in duration, range and variety.

NATIONAL CHANNEL

AIR's revised Sixth Plan (1980-85) document says: "There is need to provide for a dedicated national channel for programmes of nationwide interest, which will put out information of relevance to the whole country. It would provide for a forum for national debate on vital issues. Whatever national programmes AIR is broadcasting today cut into peak listening time of regional stations. The national programmes of today had to be greatly restricted both in number and duration. They are confined mainly to news bulletins and a few weekly programmes. The national programme channel, while dealing with national issues, should provide the best of our culture, in programmes of high professional quality and excellence. Such a service should be a boon to people who are currently not served by regional services, either on account of language or taste particularly those people, who find themselves away from their home states. It would release time at regional stations for broadcasting important programmes at peak hours to meet local needs and demands". AIR's Sixth Plan (which is being dealt with in another chapter) recognises the fact that mere existence of a regional programme channel does not mean that everyone in the service area are covered linguistically or culturally. The plan envisages a three tier perspective for the development of radio broadcasting in the eighties—regional, national and local.

HARDWARE

It is not easy to cover a country of India's size and terrain by one programme on the mediumwave alone. A technical group setup by the government at the instance of the Planning Commission has found that in order to cover nearly 63 per cent of the population by day and 70 per cent of the population by night, 17 mw transmitters of varying power would be required. With 1000 kw mw transmitter at Nagpur at the core, the other important transmitters are proposed to be located at Baroda (300 kw), Bangalore (200 kw) and 20 kw mw transmitters at 14 other locations. The transmitters would operate on a synchronised mode with frequencies which will be less than a quarter hertz from each other. The earlier plan was to have three megawatt transmitters at Delhi, Nagpur and Bangalore, for which allocation were obtained from the International Telecommunication Union (ITU). For further augmenting the service to 80.6 per cent by day and 83.86 per cent by night it is estimated that 48 FM transmitters would be required in addition. Further expansion to 90 per cent would call for another 36 FM transmitters. For sustaining a service of 18 hours' duration as has been proposed, studio facilities are proposed to be augmented at Delhi and Madras which has been chosen as southern originating centre for the national channel. The coming of the INSAT (Indian National Satellite) would make networking of transmitters carrying national programme easier. During the Sixth Plan period only a 1000 kw mw transmitter is proposed to be set up at approximately the centre of India at Nagpur, which would be able to serve effectively only the central parts of the country during the day, out a larger area at night.

SOFT WARE

As stated in the plan document a dedicated national programme channel must give information of nation-wide interest (including the policies and programmes of the Central Government), and provide for the best of our culture. Such a programme channel, must contain as a base, a liberal dose of Hindustani and Karnatak music, along with all regional forms of music like Bargeet, Kirtans, Rabindrasangeet, Natyasangeet, Sufiana-Kalam, Hari-Katha, Burrakatha, and of course specially produced light music (items produced by the Regional Programme Production Centres) and folk songs from all regions, announced in Hindi (and in English also where necessary) without creating quotas but judging items only by excellence of quality. It would carry national news in English and Hindi at all hours, and possibly introduce one or two national news magazine editions, so that there is more news in sound and voices of the news-makers and the correspondents. It would carry a lot more of national and international sports with commentaries in Hindi and English. Proceedings of Parliament, even if they could not be broadcast directly at certain hours, could be given more time and possibly members heard by the national audience in their own voices. There could be more in depth reporting of the working of our projects and industries, our social and cultural scene in imaginative formats. The existing Central Programme Units and senior producers of National Programmes operating in Delhi will find greater scope for production. There could be longer music concerts, greater utilisation of LP recordings and better use of materials in the archives. All national programmes would naturally be produced and presented by the best talent available with AIR, and should provide an example to regional and local stations by their excellence and innovation. On the other hand the best of regional programmes could be repeated in the national channel.

PLANNING

While a total outlay of 6.90 crores have been provided for in the plan for a 1000 kw mw transmitter at Nagpur, with some studio facility and staff quarters (and AIR hopes to complete this within the Sixth-plan period), the planning of the synchronous transmitters both in the mw and fm band would call for a lot of ingenuity. The total expenditure both on the mw and fm transmitters including studio facilities was estimated in the perspective plan at 52.69 crores. An officer of the rank of Deputy Director General has been thought of as Director of the national programme channel heading a team of senior officers and Producers in Delhi and Madras.

XIII

MINORITIES PROGRAMMES

Minorities could be of sex, language, religion, caste, tribe, culture or taste. Programmes for women and children were thus categorised under minorities programme, though AIR prefers to call them special audience programmes. Listeners of Indian classical or Western music programmes could also be a minority. However, in this chapter we will mainly deal with AIR's special programmes for linguistic and ethnic minorities. A major language in one state could have a minority status in another. While programmes from stations in Maharashtra would be largely in Marathi, programmes in Marathi from Hyderabad or Indore would seek to satisfy the cultural needs of the linguistic minorities within the service area of the stations. AIR pays special attention to two major languages of India—Urdu and Sindhi which (though included in 15 languages mentioned in the eighth schedule of the Indian Constitution) are not used as state language in any state except for Urdu in Jammu & Kashmir. Since in most cases the major language of the state or territory is widely understood, the demand of linguistic or ethnic minorities for special treatment generally has a cultural origin. Usually a special service for a linguistic minority, may be considered only if it constitutes around 5 per cent of the population of the service area of the station, but there are exceptions particularly in case of ethnic minorities in the North-east.

URDU SERVICE

AIR has a 13 hours 45 mts service in Urdu spread over three transmitters radiated from a 100 kw mw transmitter

in Jullundur backed by the 1000 kw mw transmitter at Rajkot in the morning and afternoon. It is also backed by a medium power sw transmitter. The transmission hours are as follows :

0545 hours to 1000 hours
1400 hours to 1700 hours
2000 hours to 0100 hours

The service, which has a bias in favour of film songs and Urdu poetry is widely heard in the Indo-Pak sub-continent particularly in the north-west. Directed mainly to listeners in Pakistan, it forms a part of the External Services. In order that the service in the evening is better heard in western parts particularly in the Karachi and Sind region, where a very large section of the Indian (Muslim) refugees have settled, the Rajkot megawatt transmitter is being made available for this service from 9.45 P.M. till the end of the service. The Urdu service, with its cultivated announcers and emphasis on the composite culture of India has done much to the credit of AIR and in building a proper image of this country in Pakistan.

URDU PROGRAMMES

While the Urdu Service is culture and entertainment oriented, the Urdu programmes broadcast by AIR stations are more down to earth dealing as they do with the problems of the Urdu-speaking minority in their service areas. Around 20 stations of AIR broadcast regular programmes in Urdu. Those broadcasting daily programme are Aurangabad (30 mts), Bombay (25 mts), Delhi (40 mts), Hyderabad (60 mts), Lucknow (20 mts) and Patna (55 mts), in addition to Srinagar which broadcast a little less than half of its programmes in Urdu. A number of stations like Ahmedabad (30 mts), Bangalore (30 mts), Calcutta (30 mts), Dharwar-Gulbarga (30 mts), Nagpur (30 mts) and Vijayawada (15 mts) broadcast weekly programmes. Bhopal has two chunks of 30 and 25 minutes'

duration. Among other stations which broadcast programmes in Urdu are Jammu, Jullundur and Ranchi. These programmes apart from giving representation to local talent, introduce the listeners to the wider cultural heritage of the country and bring before them the message of integration and development. For many years AIR has been against fixing a specific time and duration for Urdu broadcasts and felt that programmes in Urdu should naturally find a place in the day's transmission from such stations as Delhi, Lucknow, Patna or Bhopal. While Ghazals and Qwalis do feature regularly, participants in programmes are encouraged to speak their natural tongue. Participants in the general programme speak Hindi or Urdu without any restriction. Sometimes a discussion is conducted in what might be described as Hindustani. While these programmes are considered adequate for the elite and the educated, it was felt that those not so well-endowed among the minorities needed special treatment. The regional services did not appear to hold enough attraction for such groups. Thus started the trend with the commissioning of 'Urdu Majlis' from Delhi (February 22, 1960) to consolidate Urdu broadcasts into fixed weekly or daily chunks for convenient listening by the target groups. The Urdu programmes broadcast from Lucknow, during 1980-81 were amalgamated into one chunk from 8.30 to 9.50 A.M. and those from Patna from 9.05 to 10.00 A.M. News in Urdu, originated by NSD in Delhi is relayed by 18 stations, and regional news originated by two viz. Srinagar and Hyderabad. The details of stations and the timings are indicated in Table 13.1.

SINDHI PROGRAMMES

As in relation to Urdu, AIR has adopted a policy of preference towards Sindhi. Apart from the one-hour Sindhi service put out by the ESD from 1730 to 1830 hours on the Rajkot megawatt transmitter keeping listeners in Pakistan in view, the Ahmedabad station put out a half-hour programme every day

even though the population of Sindhi speakers in the zone of Ahmedabad was 1.28 lakhs only. Others which put out weekly programmes include Bombay (60 mts), Bhuj (115 mts), Jaipur (60 mts) and Bhopal-Indore (30 mts). Sindhis, though a linguistic minority, are in the fore-front of the national mainstream. The programmes lay a great deal of stress on classical and modern Sindhi poetry. While writers of India find a forum of cultural expression, due notice is taken of literary developments in Sindh (Pakistan). Poets of the 'Jiye-Sindh' movement of Pakistan, like Sheikh Aayyaz and Mahmood Shyam have been featured by AIR. Recently a decision has been taken to introduce another hour of Sindhi programme on the Rajkot megawatt transmitter at 9.15 P.M. keeping Indian listeners in view. It will however be planned and produced by the Sindhi Unit of ESD. Of the three news bulletins in Sindhi from Delhi, two are in the home service, which are relayed by Ahmedabad-Baroda, Bhuj, Bombay, Jaipur and Jodhpur stations.

LINGUISTIC MINORITIES

In addition to Urdu, Delhi originates two half-hour daily programmes each in Punjabi in the morning and evening. Similarly Madras puts out programme in Telugu, Kannada and Malayalam. Trivandrum originates a weekly programme in Tamil. Bombay broadcasts daily in Gujarati and Konkani. In addition to Urdu, Hyderabad originates programmes in Marathi and Kannada. Indore and Baroda have started (1981) originating programmes in Marathi. There are demands for such programmes elsewhere. AIR has been resisting such demands as apart from providing a forum for cultural expression for the talent of the linguistic minority, they do not seem to fulfill any communication requirement, which is a prime consideration for all broadcasting. Kurseong in north-Bengal, the only sw regional station of AIR. broadcasts in Nepalese, Sikkimese, Bhutanese and Tibetan both for covering the border regions and the

Nepali minority of West Bengal. The radio station of Sikkim when set up at Gangtok, is likely to cater additionally in the Lepcha language.

DIALECTS

AIR gives special treatment to a number of dialects of Hindi. In this category comes Braj from Mathura and Delhi, Maithili from Darbhanga, Bhojpuri, Maithili and Magadhi from Patna, and Rajasthani from Jaipur. While Delhi's 'Brajmadhuri' is a daily programme, similar cultural programmes in Maithili, Bhojpuri and Magadhi are arranged by AIR Patna. While continuity announcements are made in Hindi, programmes in Braj and Maithili are broadcast all over the transmission from Mathura and Darbhanga respectively. In addition to literary and cultural programme in Rajasthani, AIR stations in Rajasthan relay a regional news bulletin from Jaipur. Regional news bulletins in Dogri are also broadcast from Jammu, which broadcasts considerable programme in that language in addition to a 35 mts' service in Gujri. Dialects like Halbi (Jagdalpur), Surgujia (Ambikapur), Bundeli (Chattarpur), Chattisgarhi (Raipur), Nagpuria (Ranchi), Bhojpuri (Gorakhpur and Patna). Awadhi (Lucknow), Haryanvi (Haryana) are freely used in AIR's rural programmes for effective communication. Simla uses as many dialects as there are districts in Himachal Pradesh. Konkani is the main language of broadcast of Panaji, whereas it is used as minority language at Bombay and Mangalore. Mangalore additionally broadcasts about 75 minutes' of programme per week in Tulu, an ancient literary language, which seems to be going through a period of revival.

ETHNIC GROUPS

Meitei or Manipuri though not included in the eighth schedule of the Constitution, is the main language of broadcast

of AIR Imphal. It also broadcasts special service in nine Naga-Kuki dialects, of which six viz. Thadau, Tankhul, Kabui, Mao, Paite and Hmar have 20 to 30 mts programmes daily including news. Within some of the tribes, there are sub-groups which are taken special notice of. Kohima in Nagaland, while using English (which is the 'state' language) and Nagamese (a form of Assamese serving as the link language), broadcasts programme in 13 tribal dialects, viz. Ao, Angami, Lotha, Sema, Rengma, Sanghtam, Chakasang, Zeliang, Konyak, Phom, Chang, Yimchunger and Kuki each of a duration of 25 mts. The Dibrugarh station, while using Assamese as the main language of the station, broadcasts short duration services in nine Arunachal dialects viz. Adi, Apatani, Nishi, Idu, Tansha, Wanchoo, Nocte, Tagin and Khamti. While 30 mts is devoted to Adi, which have a population of around 1 lakh, others range from 12 to over 60 thousand, the lowest (4000) is that of the Budhist Khamtis. Shillong, the erstwhile capital of undivided Assam continues to produce special programme is Mizo (80 mts), Garo (45 mts), Khasi (30 mts) and Jaintia (30 mts), which are carried on the Gauhati 'C' (10 kw sw) transmitter. The Khasi and Jaintia programmes are also carried in the Shillong's local (1 kw mw) transmitter, which is being upgraded to 100 kw by the end of the year 1982. Gauhati in its regional service, which is mainly in Assamese carries services in Nepali, Bodo and Karbi. Aijwal is the only radio station, in the north-east which broadcasts in one language—Mizo. While not questioning the need for cultural expression by different ethnic groups, the question has been raised as to whether the short duration programmes really cater to their informational needs. Would it not be enough if news and information of general interest are broadcast

in one or two major languages ? If one excludes Asseamese, Nepalese or Manipuri, news is being broadcast in 31 tribal dialects as follows :

Dibrugarh	10
Kohima	12
Imphal	9
	31

COMPOSITE SERVICE

Lack of adequate vocabulary for some of the modern concepts of science and technology makes news or informational broadcasting in dialects difficult. It has to be remembered that tribal dialects are mainly used for day to day communication of simple facts and ideas. While broadcasting of folk music and other cultural programme should be made more attractive, the question whether news and information may be confined to one or two languages is a matter of cultural policy which deserve careful consideration. AIR recognises that it is not easy to effect changes in such matters. In the Sixth Plan AIR proposes to broadcast on sw a composite service which would be of interest to the tribal elite of North-east as a whole.

CONSIDERATIONS

Table 13.2 gives station-wise the names of minority languages and tribal dialects in which AIR currently broadcast services. It would be noticed that population figures have not been the only criterion in starting a service for a linguistic or ethnic minority. While communication imperatives remain paramount, other considerations which weigh with AIR are as follows :

— size of the population

— need for cultural expression

— availability of talent

— availability of transmission time

— effective technical coverage of the target group.

NATIONAL INTEGRATION

Akashvani believes that national integration is best achieved by recognising diversity of language, culture and taste in our plural society, rather than by ignoring them. This imposes on it an obligation to be considerate to all minorities.

XIV

YOUTH AND SPORTS

There is much to say about both the Yuv Vani, the youth service of AIR and on sports on radio, but we have put them together for reasons of space, rather than because of the connection between youth and sports. It is said that the most innovative thing that AIR did in recent years was the starting of separate programmes for the youth and largely by them.

YUV VANI

When Prime Minister Indira Gandhi inaugurated a separate programme channel (Delhi D) for the youth called Yuv Vani on 31st July 1969, it was a pioneering venture for few broadcasting organisations had done that before. It was a daily six-hour service spread over two transmissions in the morning and evening. The view was that the over 60 per cent of the population was below 20 and that they needed special treatment. It was felt that the existing chunks of programme could not be utilised to give fair representation to the youth. Thus Yuv Vani Services began to be put out in separate low-power transmitters from Calcutta (5 hours), Jammu (6), Hyderabad (4) and Srinagar (3 hours). But separate transmitters were not available every where. There was also the feeling that a separate transmitter was not required for giving expression to the views and talent of the youth for which not more than an hour per day was required at most stations. Today daily programmes for the youth are broadcast over 35 stations and about the same number does it weekly or biweekly. Details of stations originating or relaying Yuv Vani programmes is given in Table 14.1. While five stations have separate channels, the rest broadcast it on the

primary channel except Patna, which has it on the commercial channel.

OBJECTIVES

The objective behind the Yuv Vani service was to provide the youth with a forum for self-expression. The aim was to achieve a high degree of involvement and participation by the young in the programmes of AIR. Along with self-expression, stress was laid subsequently on giving the youth a direction, introducing them to the history and culture of this country, while opening a window on the world. Suggestions have been made to inculcate in the youth a sense of purpose, involve them in the task of nation-building, foster a scientific spirit along with values of Indianness and so on. Gradually a certain quantum of educational programmes began to be introduced in the Yuv Vani service. Recently the stress has been on vocational guidance. Yet basically the Yuv Vani remains a forum for self-expression for the youth, which takes the form of music recitals, plays, talks, discussion by the youth, interviews with young people about their problems or with those who have achieved distinction in different spheres of life, newsreel and documentaries by young people. Participation of young people in the Yuv Vani programmes of the five stations, who have them in different channels during 1981 has been as follows :

	No. participated	New talent
Madras	3127	997
Srinagar	4050	765
Jammu	3045	2140
Calcutta	3896	585
Delhi	3559	1073

Since Yuv Vani's audition procedures are simpler, a lot of music and drama talent have been discovered through it. A number of announcers, commentators and producers of Akashvani and Doordarshan have come via Yuv Vani. This has been one of its important contribution.

FREEDOM

Another important aspect of Yuv Vani is the degree of freedom, which AIR permitted to young people to choose their own subjects and produce their own programmes with a little guidance but as little interference as possible. It got away with adventurous programmes which the main channel dared not attempt. Quality of some of Delhi Yuv Vani's regular features like Roving Microphone, Sports and Sportsman, Firing Line, Down Memory Lane, have been of a high order. A Delhi Yuv Vani production Echoes of a Generation by Rama Damodaran secured the coveted ABU prize in 1977. Audience surveys of Yuv Vani programmes have shown a figure of 30 per cent for regular and frequent listening. A number of respondents to audience surveys have spoken of information and knowledge that came from Yuv Yani in addition to getting to know the views of other young people. Listeners have also expressed the view that Yuv Vani vocational guidance programmes have been useful. The demand has been for increasing the duration and frequency of different programmes. It is not easy to provide good listening time to Yuv Vani without depriving the general listener. Yuv Vani's main problem has been maintenance of equality, for increasing amateur participation is not always compatible with high professional standards.

ELITIST

When Yuv Vani started as a city centred service over low-power transmitters, it was dubbed as elitist. Participants from

outside the city limits were not invited. Boys and girls from public schools or better colleges have had easy access. It is criticised for not giving adequate opportunity to the rural youth or the deprived section of our society. Yuv Vani ceased to be an essentially city service, when it was put in regional service transmitters. AIR stations in less developed town e.g. Chhatarpur, Ambikapur, Jagdalpur, Rewa, Jalgaon and Ratnagiri took special care to make participation by the rural youth possible. Some stations e.g. Simla, Nagpur, Tiruchi specially address the rural youth as a part of 'non-formal' education programmes.

BY THE YOUTH

A recent circular (November 81) issued by the Director General has emphasised that Yuv Vani programmes are for the youth and therefore should be mostly by the youth. The circular says : "The youth have to be accorded freedom to express their views without the older generation intruding into this programme for perpetrating their views and their value system on the younger generation. Youth opinion should find expression as long as it does not infringe the AIR code. However this does not totally rule out participation of non-youth. Elderly persons can come in the programme when the nature of the programme so requires it". It emphasises 16 to 30 as the primary age-group, and commends the format of radio documentary by free-lance youth producers. It warns against "obsession with the platitudes of the past". The directive goes on to say : "A conscious and concerted effort is to be made so that youth belonging to different strata and communities of the society get opportunities for participation in studio programmes". It stresses the need for adequate representation to the rural youth as one of the basic objectives of the service. Other objectives mentioned in the circular are enrichment of knowledge, career guidance,

inculcation of the scientific spirit, scouting and promoting creative talent in different fields of arts and literature, support to the underprivileged and the weaker sections and promotion of national integration. The circular concludes by saying : "There is no dearth of imagination and enterprise in young producers or in the youth. What is needed is WILL and EFFORT".

SPORTS IN RADIO

Sports in radio, largely consists of live ball to ball description of an actual game situation. Unlike other sports programmees, viz. resume, radio-report, newsreel or magazine which involve subsequent reporting or analysis (including interviews with sportsmen and women), running commentaries command high listening. A survey conducted by AIR of its commentary on the test matches against the visiting West Indies Cricket Team in 1978-79, revealed that listening to its English commentary was as high as 86 per cent and Hindi 72 per cent, in some centres. The overall listening to sports programme has been 32.7 per cent in urban centres as against 30.3 per cent for sponsored programmes in the commercial service (see Table 4.4).

FIXTURES

AIR has a number of sports fixtures, which are made available nationally. They are as follows :

DAILY

7 to 7.05 P.M.	SPORTS NEWS (Hindi)
8 to 8.05 P.M.	SPORTS NEWS (English)

WEEKLY

8.15 to 8.25 P.M.	SPORTS NEWSREEL (Mondays)

MONTHLY

9.30 to 10.00 P.M.	SPORTS MAGAZINE (Hindi)

On November 19, 1972, AIR in its enthusiasm to increase sports coverage, introduced a daily Sports Service. A 90 minutes' slot between 1615—1750 hours was reserved in four zonal stations viz. Bombay, Calcutta, Delhi and Madras. The service mainly consisted of running commentary in English on football and hockey matches from the four zonal stations. Since cricket fell mostly outside these timings they could not be covered in this service. On many occasions it was found difficult to find sports events to fill in time at this hour. Live commentaries on unimportant matches or pre-recorded commentaries were broadcast to fill in the time-slot. Further commentaries in English only did not command interest from the common man, who may otherwise be interested in the event. Thus commentaries in Hindi or in a regional language had to be broadcast from the zonal stations simultaneously in another channel. It was therefore decided in December 1980 that there should be no daily fixture for sports commentaries in English between 1615 and 1750 hours and that events would be treated on merit for coverage regionally or nationally.

INTERNATIONAL SPORTS

The decision to do away with the Sports Service at fixed hours has meant considerable decentralisation of decision making in coverage of local and regional events, while making it possible for the Sports Cell at the headquarters, now headed by a Director of Sports, to concentrate on planning for coverage of national and international events. Coverage of international sports whether it is the olympics or Asian games or World Cup Hockey need considerable advance planning and negotiation with sports organisations. Sports working party of the ABU (Asia-Pacific Broadcasting Union), meeting in New Delhi (6th-9th April 1981) to see first hand the arrangements being made for the Asian Games, had Los Angeles Olympic (July—August 1984) and World Football Cups, 1982 and 1986 on its agenda.

9TH ASIAD

The ABU fact-finding mission after describing the preparation being made for the Asian Games, as on Olympian scale, has expressed happiness at the arrangements being made for radio coverage of the 9th Asian Games. The focal point of it will be the Central Radio Control (CRC) Room which is being set up at the Lodi Road Stadium named after Jawaharlal Nehru. It will be connected on telephone lines to all the sporting venues for receiving programmes for their onward transmission to the OCS (Overseas Communication Service) centre and the Broadcasting House. AIR's preparations for the Asian Games is being handled by a Deputy Chief Engineer on the engineering side, and a Director of Programmes on the programme side.

FACILITIES

AIR will provide 105 commentary and 189 observer positions at 18 venues (stadia) in Delhi. Each commentary position will be equipped with two head-sets with microphones for two commentators. They could either make direct transmissions to foreign destinations or record at the venue. The observer positions which will not be equipped with a commentary unit or any other technical facility, will use portable equipment to make recordings. The CRC will also have 9 sets of recording studios for recording, dubbing and preparation of composite programme capsules in addition to 10 studios at the various venues of the games. There will be separate facilities for duplicating programmes—reel to reel, reel-to-cassette and from cassette to cassette, in addition to 8 listening cubicles. FM links with the sporting venue will serve as standby link in case of failure of P&T telephone lines. In addition to technical and broadcasting facilities, the foreign broadcasters will be provided with secretariat and telephone facilities. AIR will also make available port-

able equipment on loan. Unlike TV, it is recognised by international sporting organisations that radio access to sports is free, and non-exclusive like the written press. No payment is thus made for access. Huge fees are demanded from TV organisations both for access and for the picture. Yet radio organisations throughout the world keep careful watch in the matter.

QUANTUM OF COVERAGE

Some of the important international events covered by AIR during the years 1978-81 are as follows :

India Australia Cricket Test series in Australia	(Dec. 1977—Feb. 1978)
Davis Cup against New Zealand	(January 1978)
Hockey Test series against Pakistan	(February 1978)
World Cup Hockey from Buenos Aires	(March 1978)
Wimbledon Tennis	(June-July 1978)
Commonwealth Games from Edmonton	(August 1978)
India Pakistan Cricket Test series	(October-Nov. 1978)
Women's Hockey from Madrid	(September 1978)
Asian Games from Bangkok	(December 1978)
International Hockey from Perth	(April 1979)
Thomas Cup Badminton at Jakarta	(May 1979)
Indian Cricket Tour of England	(July—Sept. 1979)
Australian Cricket Tour of India	(Sept.—November 1979)
Pakistani Cricket tour of India	(Nov. 1979—January 1980)
India Vs Russia Hockey Test Match	(February 1980)
World Cup Badminton from Jakarta	(May 1980)
Moscow Olympics	(July-August 1980)
Indian Cricket Tour of Australia and New Zealand	(January-Feb. 1981)
English Cricket Teams' Tour of India	(Dec. 1981-January 1982)
World Cup Hockey at Bombay	(Dec. 1981-Jan. 1982)

The number of sports events covered by different stations of AIR in 1981 is given in Table 14.2.

SELECTION OF COMMENTATORS

In view of the key role of the radio commentator in the coverage of any sports, AIR devotes considerable time and attention to the selection of prospective commentators—whether from the staff or outside. The prospective commentators are to be given an audition in an actual game situation. Such commentators, who are recorded on the spot, are heard by a local audition committee, to which outside experts are associated. It has to be ensured that the person has adequate knowledge of the game, is able to name players and positions, describe an event as it takes place, and match the sound from behind. A commentator, who passes the audition test is usually given trial bookings on three matches or for all the days in a cricket match. In case of Hindi and English commentaries suitable chunks of broadcast commentaries are to be recorded and sent to Delhi for screening by the Central Screening Committee which has two panels—one for cricket and another for other games. Apart from new entrants, there is a continuous evaluation of the existing commentators, which take place after every major event. In order to encourage specialisation, as far as possible different sets of commentators are used for radio and TV. Similarly the existing radio commentators have been advised to confine themselves to three games only. AIR is making a special effort to train new commentators for covering the various events of the 9th Asian Games. AIR is keen on training as commentators and recruit as Producer for Sports, former sportsmen and women who have led the country in international sports.

THE FUTURE

The 9th Asian Games is likely to give boost to the sports activities in this country. Broadcast coverage of sports on account of its high listening potential as information and entertainment, contribute a lot to the development of sports. In order to commemorate the Asian Games, the Director-General, AIR has ad-

vised stations to organise among sport-fans what are known as Appu's Sports Clubs, named after the mascot of the games. Apart from upgrading the post of Deputy Chief Producer, to that of Director of Sports, the NLF Committee recently agreed to set up Sports Cells at AIR Stations in Bangalore, Calcutta, Hyderabad, Jullundur, Lucknow and Trivandrum, with one Producer and a Production Assistant. Six more stations viz. Bhopal, Cuttack, Patna, Gauhati, Jaipur and Srinagar are to be provided with such cells in future. Currently Sports Cells headed by a sports Programme Organiser in the grade of an Assistant Station Director is functioning at the four zonal stations only.

XV

PARTY POLITICAL BROADCASTS

Facilities for party political broadcasts, are provided by the broadcasting authorities in democratic countries on the eve of elections and in some countries all through the year, as a result of understanding between political parties. In Great Britain the three political parties—the Conservative, Labour and the Liberals share time over the BBC radio and television on the basis of their number in the House of Commons, in the United States, the Federal Communication Commission has laid down a doctrine of equal opportunities to all candidates. In Australia, facilities are given to only those political parties to broadcast on the eve of elections who are contesting at least 5 per cent of the seats, and would have polled in the previous election five per cent of the total votes cast or had a member elected to Parliament. Such broadcasts are in addition to those, which the broadcasting authorities might arrange on their own all the time of election or on a regular basis for political education of its listeners or viewers. Once the sharing of time is agreed upon the content and format of the broadcasts as well as the speakers are decided by the political parties themselves. The broadcasting authorities only provide time and facilities for broadcast. The objective is furtherance of party interest by projecting its policy and programmes. The opposition parties put a great deal of stress on these broadcasts.

In India, party political broadcasts have been rather slow to come. Mehra Masani (1976 : Broadcasting of the people: NBT) had put the problem thus : "If AIR has not yet succeeded in arranging broadcasts before elections, to give listeners an

opportunity to hear the chief contenders and to be made aware of their political and economic programmes it is not for want of effort on its part and on the part of the Election Commission. Opposition parties feel that AIR is used regularly for publicity and propaganda of the ruling party, both through broadcasts by Ministers and through talks and commentaries broadcast by others. One or two solitary election broadcasts once in five years can hardly be considered fair to the opposition. Besides, the great disparity in the numerical strength of the Congress Party, and that of even the larger opposition parties in Parliament makes it difficult to work out a formula acceptable to all". The proposals made by the Chief Election Commission in 1962 gave each national party fifteen minutes each with an additional fifteen minutes for the ruling Congress Party. This was not acceptable to the Communist Party of India and the Jan Sangh. The Election Commission made similar effort in 1967 and 1971 but failed. The Janata Party Government decided in May 1977 that facilities for broadcasting should be provided equally to all national and regional parties on the eve of State assembly elections in June 1977.

LISTENING

Each political party recognised by the Election Commission, and given an election symbol under the Election Symbols (Reservation and Allotment) Act 1968, were given equal opportunity to broadcast from the broadcasting stations in the States concerned for the first time when elections to State assemblies were held in ten states and two Union Territories in June

1977. Broadcast facilities were given to all the the national and regional parties contesting the elections, from all the radio and TV stations located in the state. There were two rounds of broadcast of a duration of fifteen minutes each by each political party on radio, and one in television. The schedule of broadcasts was drawn up by lot by Station Directors located at State capitals in the presence of the Chief Electoral Officer and the representatives of political parties. The language of the broadcasts and names of the speakers were decided by the political parties concerned. Independent candidates challenged these broadcasts as discriminatory. Fortunately the courts did not uphold these. Broadcasts were pre-recorded usually at the state capitals and copies of tapes sent to all stations in the state in order to ensure uninterrupted broadcast. The broadcasts evoked wide interest and response in support of these broadcasts as high as 84 per cent in Bhopal and 99 per cent in Jullundur. According to a sample survey carried out by the Audience Research Units of All India Radio at Bhopal, Bhubaneswar, Calcutta, Delhi, Jaipur, Jullundur, Lucknow and Madras covering 5435 respondents, awareness was high and listening was mostly planned in advance. The coreleation of awareness to actual listening was high. Awareness and listening which was only 54 per cent and 37 per cent in Delhi was considred low. This was due to the fact that Delhi 'A' was carrying Haryana broadcasts and that the nation's capitals interest in Delhi politics was limited (Delhi territory broadcasts were carried on in Delhi C & D). In other places awareness ranged from 69 per cent in Lucknow to 94 per cent in Bhubaneswar. Of the aware group, listening ranged from 60 per cent in Calcutta to 85 per cent in Bhubaneswar. The details of the

findings about awareness and actual listening to radio broadcasts are as follows :

	No. of respondents	percentage of awareness	percentage of listening	percentage of listening of the aware groups
Bhopal	600	70	48	68
Bhubaneswar . .	615	96	91	95
Calcutta . . .	850	80	48	60
Delhi	500	54	20	37
Jaipur	628	76	36	48
Jullundur	700	70	50	71
Lucknow	642	69	44	64
Madras	900	91	77	84

INFLUENCE

The highlights of the findings as given in the Audience Research Report of AIR is as follows : "A big majority of respondents have appreciated the introduction of the party broadcasts. In their opinion, such broadcasts helped to strengthen the democratic traditions. In addition they were also useful in clarifying programmes and policies of individual political parties, and in a way provided political education. Some respondents were of the view that the party broadcasts had to an extent influenced voting patterns in support of or against a political party". Among the all India parties, speakers of the Janata Party recorded higher listening at Calcutta, Jaipur, Jullundur, Lucknow and Madras. Congress party commanded at

Bhopal 63 per cent listening and CPI(M) 81 per cent at Calcutta. The percentage of listening as given in the report is as follows :

	JANATA			CONGRESS			CPI			CPI(M)		
	F	P	T	F	P	T	F	P	T	F	P	T
Bhopal	49	7	56	52	11	63	14	4	18	19	4	23
Bhubaneswar	49	24	73	50	27	77	18	1	19	27	14	41
Calcutta	80	10	90	53	5	58	44	3	47	71	10	81
Delhi	56	14	70	49	14	63	19	4	23	22	4	26
Jaipur	55	17	72	37	11	48	23	6	29	30	7	37
Jullundur	70	16	86	50	10	60	33	5	38	37	9	46
Lucknow	63	12	75	43	6	49	31	7	38	20	2	22
Madras	49	7	56	21	2	23	17	2	19	28	2	30

F—Listening fully; P—Partially; T—Total of the two.

Among the regional parties AIADMK commanded the highest listening in Madras with 82 per cent followed by DMK 55 per cent. This had affected listening to All India parties except Janata, which recorded 56 per cent. In Jullundur, the Akali Dal had attracted 58 per cent of the listeners which was lower than Janata and Congress. We have quoted the tables in this chapter to enable some future researcher to try and establish corelation between the listening figures and the voting pattern in these states.

TELECASTS

The viewing pattern of telecasts, which were put out from Calcutta, Delhi, Jaipur, Lucknow and Madras between May 25, and June 7, 1977 was not very different from radio. The

Audience Research Unit of All India Radio carried out a survey at all these centres. The findings are as follows :

	Size of Sample	Awareness	Extent of viewing
CALCUTTA . .	490	92%	69%
DELHI . . .	400	87%	64%
JAIPUR . . .	200	84%	64%
LUCKNOW . .	500	93%	77%
MADRAS . .	592	99%	91%

The viewing of telecasts by leaders of different political parties was as follows :

	Percentage of total response				
Political parties	Calcutta	Delhi	Jaipur	Lucknow	Madras
JANATA PARTY.	37	49	40	51	50
CONGRESS . .	50	40	44	52	45
CPI . . .	30	34	31	33	29
CPI(M) . .	48	26	24	31	28
DMK . . .	*	*	*	*	75
AIADMK . .	*	*	*	*	76
AI Forward Block	19	*	*	*	*
Revolutionary Socialist Party	28	*	*	*	*

(*No telecast by these parties)

The Report says : "An overwhelming majority of the respondents reported that telecasts by the political parties were useful. Proportions of such viewers ranged from 86 to 94 per cent in different cities covered by the surveys. Majority of the viewers marked the utility of such telecasts in terms of clarification of parties programmes and policies (48 per cent to 57 per cent). Such telecasts provided political education in the opinion of 28 per cent to 38 per cent of the viewers. The details as given by the report is as follows :

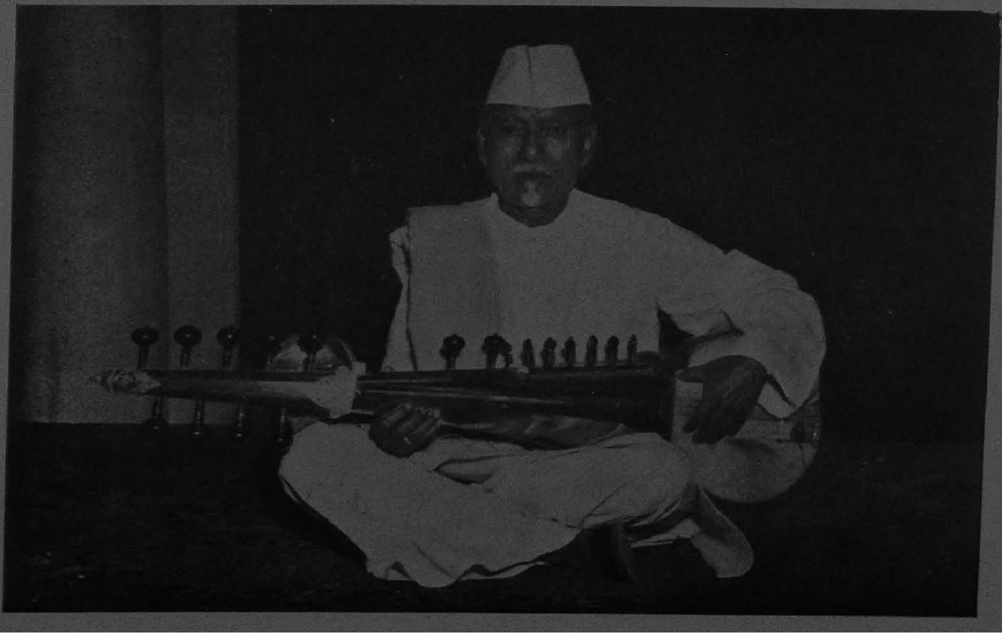
	Calcutta	Delhi	Jaipur	Lucknow	Madras
1. Provide political education . .	38	33	31	31	28
2. Influence voting pattern	35	20	24	29	20
3. Strengthen democratic traditions .	45	32	29	49	28
4. Clarify party programmes and policies	57	54	48	52	49
5. Explain party's programmes on outstanding issues	42	38	28	34	40
6. Help a political party better . .	33	28	32	17	24
7. Make people conscious of their rights .	37	22	23	6	21
8. Install responsibility on party members	7	7	2	1	8
9. Don't know .	1	2	2	1	4

LOK SABHA

The facility of party political broadcasts was continued in the elections to the state assemblies of Nagaland and Tripura, and later to five states and one Union Territory in February 1978. Such broadcasts on a national scale became possible in

Ustad Bade Gulam Ali Khan, famous Classical Singer.

Late Ustad Alla-uddin Khan, famous Sarod Player.



Bismillah Khan, famous Shenai player.

Manik Verma presenting classical Vocal Music.

Rasoolan Bai, exponent of Thumri and Dadra.

Begum Akhtar, famous Ghazal Singer.

Seerkashi S. Govindarajan—presenting Karnatak Vocal recital on AIR Madras.

Interview of the famous Qawals from Pakistan, Mr. Haji Ghulam Farid Sabri and Haji Maqbool Ahmad Sabri in "Roo Baroo" Programme.

the mid-term elections to Lok Sabha in 1980, following the dissolution of the house as a result of the split in the ruling Janata Party. Six national parties recognised by the Election Commission viz. the two Congress parties, two Communist parties, and the two Janata parties broadcast at 8.30 P.M. in two rounds between December 18, and December 31, 1979. State level broadcasts also took place during the same period. There were thus twelve national broadcasts and about the same number of regional broadcasts. The figures of listening to national level broadcasts among the rural listeners at few places have been as follows :

		Dharwar	Mathura	Pune	Ranchi	Varanasi
18-12-79	E.M.S. Nambood-riped CPI(M) .	4.7	3.7	5.9	6.4	6.6
19/12	Dev Raj Urs Congress(U) . .	8.7	10.4	21.3	5.7	7.8
20/12	Rajnarain Janata(S)	6.0	22.4	27.9	16.4	9.6
21/12	Indira Gandhi Congress(I) . .	10.0	39.6	60.3	35.7	15.1
22/12	Jagjiwan Ram Janata . . .	9.3	32.8	41.2	30.7	12.7
24/12	Bhupesh Gupta CPI	2.0	7.5	7.4	1.4	6.6
25/12	Indira Gandhi Congress(I) . .	2.0	35.1	55.9	32.1	12.7
26/12	C. Rajeswar Rao CPI . . .	2.0	3.7	12.5	2.2	12.7
27/12	Y.B. Chavan Congress(U) . .	3.3	9.0	42.6	7.9	6.0
28/12	Charan Singh Janata(S) . .	4.7	41.6	34.6	22.1	12.0
29/12	Jagjiwan Ram Janata . . .	2.0	31.3	36.8	28.6	18.7
31/12	B.T. Randive CPI(M)	1.3	4.5	8.1	2.1	4.2
Sample size of the post-broad-cast round		150	134	136	140	166

The regional broadcasts had a higher listening at all the places. The party-wise figures are as follows :

		Dharwar	Mathura	Pune	Ranchi	Varanasi
First round	Congress(I) . .	39.5	20.9	47.8	29.3	9.0
	Janata . . .	32.0	23.9	41.9	32.2	9.6
12-12-79	Janata(S) . .	17.3	14.2	24.3	14.3	6.6
to	Congress(U) . .	28.7	6.7	47.1	10.0	10.2
20-12-79	CPI(M) . .	12.7	6.7	19.9	6.4	12.7
	CPI . . .	10.7	11.9	11.8	10.7	4.8
	Peasants & Workers Party . . .			21.3		
Second round						
	Congress(I) . .	30.7	26.9	39.7	27.9	9.6
21-12-79	Janata . . .	18.0	15.7	26.5	17.9	7.8
to	Janata(S) . .	12.7	16.4	33.8	18.6	7.2
31-12-79	Congress(U) . .	30.0	5.2	14.7	7.1	8.4
	CPI(M) . .	8.0	10.4	25.0	2.9	6.0
	CPI . . .	8.0	7.5	22.8	6.4	9.6
	Peasants & Workers Party . . .			25.0		

PRACTICAL UTILITY

The pattern of listening at the urban centres to national as well as regional broadcasts had been as follows :

	National broadcasts	Regional broadcasts
Ahmedabad	14.1	23.1
Bhubaneswar	71.3	86.5
Hyderabad	68.0	63.1
Jaipur	66.0	62.2
Lucknow	69.0	58.0

The summary of the report says : "Listening to these broadcasts was considerable both in the rural and urban areas. In

the rural areas listening ranged from 12 to 78 per cent, while in the urban centres it was 14 to 86 per cent both national and state-level broadcasts . . . It was observed listening was confined to 1 to 5 broadcasts. It declined sharply beyond this. . . Some listeners assured that these broadcasts helped them in taking independent and objective decisions as to which party to vote . . .". The tables reproduced in the report lays a great deal of stress in personal qualities of the candidates in influencing voting behaviour, which varied from Dharwar (47 per cent), Mathura (56 per cent) to Pune-Ranchi (90 per cent). Only 9 to 12 per cent of the respondents opined that the election broadcasts were not useful. The response regarding the practical utility of these broadcasts were as follows :

— helped to identify programme and policies of various political parties.
— enabled to listen to the voices of the leaders.
— reached the illiterate masses.
— created political consciousness among the people.
— saved time and money for both the voters and the politicians.

To the respondents in the urban centres, the following issues were crucial in influencing voting behaviour of the people :

	Ahmedabad	Bhubaneswar	Jaipur	Lucknow
Eradication of Poverty . .	65.2	46.5	33.6	47.6
Inflation/Rising prices . .	62.5	70.2	44.7	74.0
Unemployment . . .	50.5	42.4	48.4	39.6
Law and Order . . .	32.2	37.1	35.6	61.2
Family Planning . . .	22.6	9.6	20.2	NA
Stable Government . .	43.6	43.6	26.6	56.4
Caste affiliation . . .	14.4	2.6	3.2	3.6

FUTURE

Studies made in other countries have revealed that party political broadcasts affected the voting behaviour mainly of the uncommitted voter. It is believed that such people are on the increase. With the increase in the number of such uncommitted people, the influence of party political broadcasts is bound to increase. This has been seen in the crucial encounters, the Republican and Democratic candidates have over the American television networks on the eve of the presidential elections, over the years.

XVI

AUDIENCE RESEARCH

A survey of listening to broadcasts relating to small-family norms of the Hyderabad station of AIR was done in the twin cities of Hyderabad and Secunderabad and 20 villages in the Ibrahimpatan Taluka in November 1979. It revealed "quite a large percentage in the city consider a son and a daughter in the family as the ideal size. In the rural areas, a majority consider that three children constitute a happy and healthy family." The Audience Research Unit of AIR Hyderabad had interviewed 469 respondents in the reproductive age groups in the urban areas and 200 in rural areas for this survey with the help of a structured and partly coded questionnaire. A major finding was : "Both in the urban and rural areas 95 per cent consider that a son and a daughter are essential in the family." Another interesting finding was that a majority of rural people favour programmes with a direct message while a higher proportion in the urban areas prefer with a hidden message. Among the action points suggested to the programme planners are :

— There is need to popularise the small-family norm of two children and a motivational campaign could be mounted on a sustained scale.

— Programmes stressing the equality of rights, equality of opportunities etc. for men and women and equal cost of bringing up both sons and daughters should be mounted.

BIBLIOGRAPHY OF SURVEYS

In fact Audience Research Units operating in different stations carried out during the seventies 28 studies about the

effectiveness of AIR's motivational and informational broadcasts relating to family Planning. A bibliography of Audience Research studies compiled by the AR Unit of the DG, AIR upto 31-3-81 reveal the following break-up :

General Listening Surveys	155
Feed Forward Surveys	9
Sports broadcast Surveys	70
News and Current Affairs Studies	79
Surveys of family-Planning Broadcasts	28
Listening to poll-results bulletins	38
Yuv Vani programmes	47
Women's and Children's Programmes	28
Industrial programmes	26
Rural & tribal broadcasts	37
National campaigns	51
Music	22
Commercial Broadcasting	106
Other studies	104
Total	800

FUNCTIONS

The functions of the Audience Research Units—20 in AIR stations and 10 in Doordarshan Kendras, have been summarised as follows :

— to provide quantitative or qualitative feedback for policy formulations and improvements in programmes.

— to find out audience size, reach, coverage etc. of individual programmes as well as general transmission of a station.

— to provide a research base to developmental broadcasting.

— to maintain different types of data for ready reference by the programme makers.

ORGANISATION

The Director of Audience Research (DAR) is head of the combined organisation for radio and television. He is assisted by a Deputy Director who mainly concentrates on work relating to TV. Four other Deputy Directors—one each in Bombay, Calcutta, Delhi and Madras, are in charge of what are known as Mobile Units. There is another Deputy Director dealing with commercial broadcasting in the Central Sales Unit in Bombay. Twenty AR Units headed by an Audience Research Officer are located at the following stations of AIR :

Name of State	Name of Station
ANDHRA	*Hyderabad
ASSAM	Gauhati
BIHAR	Patna
GUJARAT	Ahmedabad
HARYANA	—
HIMACHAL PRADESH . . .	Simla
JAMMU & KASHMIR	Srinagar
KARNATAKA	Bangalore
KERALA	Trivandrum
MADHYA PRADESH	Bhopal
MAHARASHTRA	Bombay Nagpur
MANIPUR	—
NAGALAND	Kohima
ORISSA	Cuttack
PUNJAB	Jullundur
RAJASTHAN	Jaipur
TAMIL NADU	Madras
TRIPURA	—
UNION TERRITORIES	Delhi(2)
UTTAR PRALESH	Lucknow
WEST BENGAL	Calcutta

Apart from the Mobile Unit which forms part of the office of the Station Director, there are two other Units in Delhi—one working for the Delhi Station, and another for the External

Services Division. The Mobile Units which came into being in 1976, are located in the four zones—north, west, south and east. They are expected to take on urgent surveys particularly in areas not covered by the existing units. A typical AR Unit consists of one Audience Research Officer (ARO), assisted by two Investigators, one Statistical Computer, Tabulator Clerk and Sorter each. A Mobile Unit which is headed by a Deputy Director, has one senior Investigator, Statistical Computer, Stenographer, Tabulator clerk, Daftry and peon each. While the AR Units form part of the AIR stations the ARO reports to the DAR on professional matters. The Director General finally approves of the schedule of surveys usually drawn up on a yearly basis by the DAR on the basis of proposals received from the Units.

OPERATION

The research needs of AIR are initially determined at the level of station, the Directorate General, and the Ministry of Information and Broadcasting. These are compiled and discussed at the level of Senior Officers of the Directorate General AIR. Resources, not being unlimited, priorities have to be determined keeping in view the needs and requirements at various levels. Studies similar in nature, are taken up in one round at several places in the country. This helps to ensure uniformity of approach and of objectives, methodology, reference period and thereby comparability of data. This also helps to eliminate adhocism in approach.

RESEARCH METHODS

The audience researchers of AIR and Doordarshan make use of all methods of data collection available in social research. These include field-study methods, library research, and analysis of listeners letters generally known as voluntary feedback. The

field-study methods include sample surveys, case studies, observation studies, depth interviews and sometimes a combination of these methods to supplement the information gathered with the help of one or the other of the methods. In addition the audience researchers also resort to telephone surveys (mostly for TV), mail surveys and panel surveys. Functionally these studies fall in the category of :

— general listening surveys to workout popularity ratings, audience indices, ascertain peak listening time, leisure-time activities etc.

— studies relating to specific programmes to find out listeners' views on qualitative aspects.

— feed forward studies undertaken at stations where new stations are to be set-up, and

— solicited and unsolicited feedback through mail or panel surveys, or through the analysis of listeners/ letters.

Surveys are conducted on the basis on a random sample of Broadcast Receiver licence holders. Such respondents, who are contacted by part-time interviewers by visiting each household, which usually number three to five hundred for each location depending upon the nature of the survey. For all India surveys like that of Cricket Commentaries or party election broadcast as many as ten locations have been chosen keeping in view the costs involved. Various studies have shown that random samples usually bring forth a good cross-section of listeners or viewers which can be taken as representative. Results would not subsantially vary even if a larger sample is taken.

CHECKS

The AR Units attached to various AIR stations and TV centres have to undertake quick surveys if they are related to

specific programmes. In order to avoid the chances of what is called recall lapse i.e. forgetting what had been heard or viewed the opinion of the respondents have to be sought as early as possible. Every AR Unit thus has to rely on part-time (casual) interviewers who are usually students and paid a daily wage or fixed amount per interview schedule or questionnaire. Temporary hands have thus to be trained and strict supervision kept over their field work. Sometimes interviewers not found upto the mark have to be eliminated in the course of a survey. Several methods of quality control are employed by audience researchers. Sometimes dummy addresses are supplied to the interviewers and often the supervisor checks the investigators in the field. Certain questions are deliberately included in the interview schedules for internal consistency checks. Finally ten per cent of filled in schedules are selected at random and back check undertaken by a different set of investigators. The members of the staff of the AR Units have to scrutinise each and every schedule and certify that it is correctly filled in before payment is made to the part-time investigators.

SPECIAL STUDIES

From time to time AR organisation has been called upon to undertake special surveys in which various methods of surveys and library research have to be combined. Four such studies may be mentioned here :

— to determine the norms and criterion of revising the tariff of the commercial broadcasting service.

— a consumer oriented survey about the sale of TV sets in Calcutta and the adjoining areas.

— impact of party election broadcasts on voting behaviour etc.

— the most suitable frame for AR studies after the abolition of licence fee on one and two band sets.

In the CBS study the rise in the cost of living and the operational cost of the service, comparative rates, reach and coverage of the other media and finally the comparative cost effectiveness of the other media were taken into consideration along with criteria for determining the commercial importance of the CBS centre. This survey covering more than 40 townships and 1200 villages, contacted around 65,000 respondents from radio and TV householders. The Calcutta study revealed that a smaller size TV set was not acceptable to the people irrespective of the size of the rooms. The poll broadcast study was simultaneously carried out in 10 selected centres—five in rural and five in urban areas. In the methodological study for an alternative sampling frame consequent on abolition of licence fee on one|two band sets, the effectiveness of the alternative frames viz. electoral rolls, census blocks, urban sampling frame (USF) of the National Sampling Organisation were judged against the hundred per cent enumeration carried out in selected areas.

ACTION

Every audience research study is expected to contain action points or recommendations for the programme markers of a station. A copy of each report is simultaneously sent to the concerned Station Director and the DAR. The SD is expected to react immediately to the findings and the suggestions made in the report and give reasons if any of the suggestions made or action points is not acceptable to him. The implementation report with reference to the action points, is subsequently reviewed at the level of the Directorate General and finally all papers are submitted to the Secretary, Ministry of I&B. The entire procedure has been so devised as to ensure implementation of each report. While it is easy for a Producer or Supervisory Officer to react to the specific suggestions made in the report, as to the practicability or desirability of implementing

them, there is often a problem of understanding the report as a whole. Sometimes the listening figures given in a report is subject to different interpretation. The listening percentage given in AR reports are usually that of perceived listening. Daily listening usually means 5 to 7 times in a week and frequently 3 to 4 times. AR organisations have devised common standards to ensure compatibility. The Asian Broadcasting Union, which reviewed the subject of AR in one of its sessions in Bali in 1979, expressed the view that there was considerable scope for improving the format and presentation of the reports to make them understandable to a busy producer and the executive, who is the ultimate user of the report. While the managements throughout the world welcome AR reports the programme producers often look at them as fault finding. It is in this context suggestions are made that the audience research should be outside the broadcasting organisations to make it really independent. In AIR, while the work of the DAR is evaluated directly by the DG, in day to day functioning, he reports to a DDG. For reasons of independence and impartiality suggestions are often made for greater use of outside agencies for audience research. While this has been done to a limited extent, there is no alternative to expansion of the AR organisation and giving it a place of pride in both the electronic media.

COMMUNICATION RESEARCH

Elihu Katz the well-known communication researcher and teacher told a BBC audience : "The researchers are convinced rightly I would say, there is no use just studying audiences; one must have access to producers and contents as well." According to him, "the broadcasters are interested in their audience is not as self-evident as it sounds". It is said professionalisation of broadcasting have meant increasing importance of peer judgements rather than approval of clients. Having asked the audience what is wanted the professionals have 'discovered that it always

wanted the wrong thing'. According to him communication research is stimulated by :

— competitiveness of broadcasting ;

— professional concern with service and with responsibility ;

— need for a reliable source of evaluation of performance and allegations of departure from rule as a preferred method of accountability.

desire to cope with challenges to receive professional practice.

— interest in indentifying and improving organisational conditions, which are conducive to creativity.

Communication researchers today want to study not only audiences and content, but also the Producer his working environment, the values, the tacit assumptions and paradigms that guide broadcasters in their decisions, along with a systematic monitoring of content for balance and possible bias. Simultaneously there is need to refine methods of sociological research to measure the actual quantum of listening and viewing and their impact on society.

XVII
PERSONNEL MATTERS

All India Radio like other broadcasting organisations have three categories of personnel—programme, engineering and ministerial. The sanctioned strength of programme staff (including AR staff and staff artists) on January 1, 1982, was 4979. The engineering staff including technicians was 4043, and the ministerial including support staff was 5124. This makes a total of 14,146. Categorywise break up is given in Table 17.1. Increase in the total strength of staff over the years, was more due to opening of new stations, rather than due to any increase in the staff of the existing stations and establishments, most of which are in fact working below the sanctioned strength. AIR has not been able to find the required number of engineering officers through the combined engineering services examination. The sanctioned strength again in most cases was below the strength admissible to a station under the norms fixed by the Staff Inspection Unit (SIU) of the Ministry of Finance, which functions as the management consultants to the Government of India.

SIU NORMS

Following the recommendations of the Chanda Committee (1964-66) an official study team led by Mehra Masani made concrete proposals for norms for programme staff. These were gone into by the SIU, which made final recommendations. Strict as they were, the SIU norms were particularly restrictive in some areas as assistance in production or compering of programmes. A Production Assistant (PA) would be admissible only if there were 100—149 hours of (live) classical music or

40 hours of (original) spokenword programmes per month. None has been prescribed for light music, newsreel or documentary type of programmes. Since SIU studies in 1969-70, the AIR productions have become more and more sophisticated but thanks to the norms the new AIR stations have been allowed only one Production Assistant, whereas they ought to have at least three—one each for music, spokenword and special audience programmes. A compere is admissible for 8 to 10 hours of programmes thus denying any separate staff for women's or children's programmes which do not exceed more than 4 or 5 hours in a month. On this account there could be one Producer only both for women's and children's programmes. Under the present norms, while special units like Farm and Home, or Educational broadcasts are entitled script-writers (now designated as Assistant Editor or Editor), but none is admissible separately for the Drama Unit, where for editing of scripts or dealing with unsolicited scripts the Drama Producer needs assistance. According to the norms, there should be one Assistant Station Director when the number of Programme Officers (Producers) were five or more. AIR's interpretation was that for every multiple of five one ASD should be admissible, whereas the Ministry was willing to give only two, if the number was 14 or more. As for secretariat assistance, SIU norms was one Secretary (Clerk-grade I) for three Programme Officers but none for 'Producers' on contract. While AIR had accepted all the norms, further study of PAs, comperes and script-writers had been contemplated. The implementation even of the accepted norms has been slow. While posts have been abolished new ones have not been created. Many important stations of AIR, like Pune, Dharwar, Calicut, Vijayawada or Rajkot, which should have more than one ASD, are without even one. A number of RNUs are entitled to additional posts of ANEs and TNRs Most AIR stations are short of Programme Secretaries. Now an effort is being made to implement the existing norms, and draw up more realistic norms wherever called for.

CADRE REVIEW

The Third Pay Commission suggested two salary scales for Programme Executives, leaving the fixation of percentage to the department. The Ministry of I&B supported AIR's proposal for one scale (Rs. 700—1300) for all Programme Executives, and sought parity of the ASEs (Rs. 700—1300) with ASDs (Rs. 900—1400). The Committee of Secretaries to the Government of India, which examined these recommendations suggested a thorough study of the cadre structure of the engineering and programme services of All India Radio. A study team was constituted in January 1977, with two senior officers of AIR representing the programme and engineering services, and a representative each of the Ministry of I&B, Finance and Department of Personnel and Administrative Reforms. While the cadre review of the engineering staff covered engineering officers working in both Akashvani and Doordarshan, that of the programme services included AIR only. The review of the programme staff covered Producers (including Science Officers) and Production Assistants, but no other categories of staff-artists, who are essentially performers. As a result of the review of the engineering services, a new service called Indian Broadcasting (Engineers) Service has been constituted on 2nd December, 1981, as follows :

No. of posts	Permanent	Temp.	Total	Salary scales
1. Engineer-in-Chief .	1		1	Rs. 2500-125/2-3000
2. Senior Administrative Grade (Level I)	7		7	Rs. 2250-125/2-2500
3. Junior Administrative Grade (Selection Grade)	14		14	Rs. 1500-60-1800-100-2000

No. of Posts	Permanent	Temp.	Total	Salary Scale
4. Senior Scale	200		200	Rs. 1100(one year or under)-50-1600
5. Junior Scale	210	197	407	Rs. 700-40-900-EB-40-1100-50-1300

NOTE—The Junior Administrative (Selection) Grade is non-functional and the maximum number of posts in this grade shall not exceed 20% of the total number of posts in the grades at S. No. (3) and (4) together.

CHANGES

The Chief Engineer of AIR, H.S. Jolly is the first Engineer-in-Chief, whereas the seven posts in the Senior Administrative grade, all of which have been designated as Chief Engineer, will be held by the Chief Engineer, Doordarshan, the four Regional Engineers, and the two existing Additional Chief Engineers, dealing with Planning and Development and the day to day working of AIR's engineering operations. Those in the Junior Administrative Grade will cover the existing Deputy Chief Engineers, Research Engineer, Director of Frequency Assignment and other Senior engineers working at the headquarters who will be called Director of Engineering, and the Engineers-in-Charge at AIR Stations and Doordarshan Kendras will be designated Superintending Engineers. Those in the senior scale will be called Station Engineers as at present and Deputy Director of Engineering at the headquarters. The officers in the Junior scale will comprise the Assistant Station Engineers who will be designated Assistant Director of Engineering at the headquarters. 50 per cent of the posts in the junior scale will be filled by promotion of Assistant Engineers. In addition to slight upgrading

of some of the existing senior posts, the constitution of the Indian Broadcasting (Engineers) Service (Group A) has brought the AIR and Doordarshan engineers at par with other engineering services of the Government of India, in regard to recruitment, promotion and salary scales. A separate review of the junior engineering cadres of the technicians and above was concluded recently, which has recommended among other things addition of posts in the cadre of Senior Engineering Assistants (550—900). The report was under consideration of the Government.

PARITY

The review of the programme staff, on account of the complexity of functions, grades, designations and terms of appointment which evolved over the years, was more complicated but some practical recommendations have been made towards integration of AIR's programme cadres. Before one go into the details of the recommendations and the action taken on them, it may be pointed out that concept of parity in the salary scales of programme and engineering officers have been given up in these two reviews. Some of the major recommendations in regard to the programme staff have been as follows :

(i) There will be no future recruitments of Producers/ Science Officers and Production Assistants on contract basis from outside the department, and 50 per cent of the posts of the existing Producers will be in the scale of Rs. 700—1300 (a grade already applicable to Science Officers, who are no other than Science Producers).

(ii) A cadre of Senior Producers in the scale of Rs. 900—1400 will be introduced (in the proportion as PEXs etc. to ASDs) who will continue to perform the existing functions.

(iii) Most of the categories of staff dealing with programme planning and production viz. Programme Executives, Producers, and Science Officers will be designated Producers, and 75 per cent of them recruited directly through the UPSC. They would all be eligible to become ASDs, except those who wish to continue in the production line, and become Senior Producers.

(iv) Posts of Production Assistants and Transmission Executives will be functionally interchangeable and redesignated Programme Assistants. Those holding the Selection Grade (Rs. 500-900) will be eligible for promotion to become Producers in the 25 per cent quota. The promotion quota of Farm Radio Reporters to become Farm Radio Officers, and the Field Reports to become Extension Officers will be reduced from 50 per cent to 25 per cent.

(v) 75 per cent of the Posts of Programme Executives, Producers, Farm Radio Officers and Extension officers will be in the scale 700—1300 and 25 per cent in Rs. 650-1200, which will be filled by promotion.

(vi) 75 per cent posts of Assistant Station Directors (900-1400) will be filled by promotion of Programme Executives|Farm Radio Officers and Extension Officers, and 25 per cent (for a period of three years) from Producers and Science Officers on contract (after the three year period there will be no quota for any category).

(vii) 28 posts of Station Directors, which will be in the senior grade (Rs. 1500-2000) have been identified.

(viii) Seven fuuctional posts of Deputy Directors General who are now in the grade of Rs. 2000-2250, will be upgraded to Rs. 2250-2500.

IMPLEMENTATION

The recommendation recognises the need to keep creative people in programme production work and improvt their prospects there itself without having to branch off to management for financial gain. Even though the study team did not recommend the creation of a post of an Additional Director General, one such post has been created in the scale of Rs. 2500-2750. There is a plan scheme to create more posts of regional Deputy Directors General to cover Southern and the Northern regions and also strengthen the existing regional offices in the West, East, and North-East. Of the recommendations of the Study Team one relating to creation of posts of Senior Producers has been implemented. Others are still being processed by the Government. The DG, AIR, who also suggested that Editors (Script writers in the grade of Rs. 650-1200) should be treated like Producers for promotion etc. and Announcers and Asstt. Editors be made eligible to 25 per cent posts of merged 'Producers', attaches a great deal of importance to the above recommendations and hopes that their implementation will greatly reduce existing disparity in the promotion opportunities for different cadres. As we have referred to elsewhere Farm Radio Officers (and Extension Officers also), who have put in more than 10 years of service are awaiting their first promotion, while the Producers (on contract) have had some relief by the creation of posts of Senior Producers. Another study team has been appointed recently (January 1981) to go into promotion prospects and salary scales of all categories of staff artists. Announcers have been demanding parity with News readers and higher running scales. The Minister for I&B is very keen that these and many other staff problems should be solved without any avoidable delay.

CASUAL ARTISTS

One such problem has been the regularisation of casual artists, who have been with AIR for long for one reason or another, as staff artists. AIR engages a large number of music or drama artists on casual contract, who are described by the generic name 'casual-artist'. Such artists were often engaged in the post to perform duties of staff (musical) accompanists or to make announcements or read news. Auditions are held to draw up separate panels of voices who may be asked to read news or announce programmes in an emergency. On account of inadequate leave reserve and tight SIU norms, when staff artists go on leave, sometimes it becomes necessary to take the help of such free-lancers, called casual-artists. Many such artists were continued indefinitely for long against permanent or temporary vacancies. Such people were actually seeking a job in AIR. Sometime back (1980-81) it was decided by the Ministry of I & B, that all such casual artists, who worked for 200 days or more in any year during 1977-81 would be considered for regularisation against existing vacancies provided they were otherwise qualified. Out of 130, who were eligible for regularisation, 74 have since been regularised as staff artists as follows :

Category	Numbers	
	Regularised	Not yet regularised
1. General Assistant	26	..
2. Monitors	17	..
3. Production Assistants	4	1
4. News-reader-cum-translators	8	30
5. Asstt. Editors	10	7

The difficulty of regularising the casual 'News reader-cum-Translators (NRT) has been that they have to compete with AIR announcers for whom NRT is a promotion post. Some of the 'casual' Asstt. Editors, working for tribal programmes are in fact part timers and are not interested in regular appointments. Those awaiting regularisation are mostly in the category of News-reader-cum-Translators, in the NSD or RNUs. AIR has since taken a firm decision that in future no such free-lancers would normally be engaged. In case they are engaged to meet emergencies, the period of engagement should not exceed six days in a month. This has meant drawing up larger panel by stations. DG, AIR keeps a close watch over this.

PENSION FOR STAFF ARTISTS

One of the long standing demands of staffartists that they be made eligible to pension (they are now eligible for gratuity only out with governments contribution to the Provident Fund) like other government servants, preferably while they remain on contract upto 60 years, and if that is not possible, by making the regular government servants. The Ministry of I & B had accepted DG AIR's recommendations for converting all posts of staff artists into regular government servants. Director General AIR, has been of the view that the concept of 'hire and fire' implicit in the contract system, cannot easily be applicable in the Indian situation with limited social security and without any job opportunities outside the government media. While the system did confer for a while flexibility in creating posts for manning AIR's services without having to go through slow and elaborate procedures but it was soon lost. However, it did not confer the managerial discretion in weeding out the unwanted performer or presentor. While the Advisory Committee attached to the Ministry of I & B has agreed to making all staff artists into government servants, doubts persist and the government has not taken a final view of the matter. One view is that at least the

performers, particularly musicians should remain staff artists. Detailed break up of musicians employed is given in table 17.2.

COMMON CADRES

While specialisation in TV is encouraged, programme and engineering personnel in management positions, and ministerial staff continue to rotate between radio and TV. While a decision has been taken that programme and ministerial staff should be bifurcated to encourage specialisation in the two media, there has been practical difficulties in implementing this. On the other hand there is the recognition that common cadres make for flexibility in moving people from one position to another. The creation of the Indian Broadcasting (Engineering) Service has made movement of senior engineering officers in the administrative grades between the two media inevitable. While there is no doubt that Programme production staff must specialise, similar amount of specialisation may not be necessary in the managerial cadres. That is why in most broadcasting organisations it has been found convenient to rotate people between the two media, and maintain their relative seniority.

PROGRAMME CADRES

One problem common to both radio and TV that they have to attract creative and (socially and culturally) aware people to come to and join the staff for programme production work. A former Director General of AIR in a note addressed to the then Minister put the problem in these words :

> "A broadcasting organisation, specially one which wishes to be independent and objective, must have staff of high intellectual calibre and integrity. For the last three decades, the status of AIR Programme Staff has gone on deteriorating. Thirty years age, a Programme Assistant (the lowest rank of the programme cadre but the back-

> bone of the service, and now known as Programme Executive) was recruited at a salary of Rs. 150 when lecturers in Universities were recruited at about Rs. 100. Today Lecturers' scale is from Rs. 700 to Rs. 1600, whereas the Programme Executives are in the scale of Rs. 650—1200. Work in AIR is extremely taxing physically and there are no such perks as vacation, etc. . . . Unless the programme staff are well equipped intellectually or artistically they cannot command respect.... Unless they are of sufficient intellectual calibre, they will not even attempt to keep themselves up-to-date in at least some fields of knowledge or artistic endeavour..... In the BBC and other broadcasting organisations the terms offered are better than those available to entrants to the civil service and at least on par with important newspapers...... In India, AIR staff service conditions and prospects compare very unfavourably with those in the IAS and other Class I services, not to speak of the Universities".

It has been suggested that creation of an Indian Broadcasting (Programme) Service, with suitable opportunities for creative people to remain in production work could be a good opportunity to improve salary scales and promotion prospects.

TRANSFERS

AIR posts have an All India transfer liability. On account of the growing shortage of private housing and the high rents in towns and cities, transfers have become a bugbear for most people. While Programme Executives and Producers are transferred usually within their state or linguistic region, ASDs, and above, and most of the engineering officers are transferred all over the

country. In case of ministerial staff, clerks grade II refuse promotion to become Clerk grade I, if it involves a transfer. The same is true of Head Clerks and Administrative Officers. While children's education suffers, much of the rigours of the transfer are removed if the staff could easily get into a government accommodation on arrival at a new station. In the Sixth Five Year Plan, AIR has allocated Rs. 5 crores for staff quarters. Yet the extent of satisfaction would not even be 20 per cent. In many big cities like Delhi, Calcutta or Bombay where general pool accommodation is available for government servants, the Station Director in the junior grade (Rs. 1100—1600) has to be in a long queue before his turn for accommodation comes.

LOYALTY

It is said that a broadcasting service is good as its staff. Without a staff, which is professionally competent, it cannot deliver the goods. Under the governmental system, it is not easy to reward talent or encourage creativity. Yet thanks to good traditions set by a generation of AIR staff, there is considerable devotion to duty and loyalty to the service among the rank and file. Once a AIR station goes on the air it is never off the air except when power-supply fails. Even for this it has made stand-by arrangements. Very often during war, riots and agitation, AIR staff has spent days and nights inside the studios or transmitter without much reward or recognition, for the show must go on.

XVIII

AIR'S SIXTH PLAN

AIR's Sixth Five Year Plan covering the years 1980—85 has four broad objectives :

— Consolidation and expansion of the existing regional service;

— Strengthening of the external services;

— Development of a dedicated national broadcasting channel;

— Introduction of local broadcasting.

The plan document says : "The objective of radio broadcasting development of the eighties should be that people in all parts of the country should have access to at least two radio programme channels". This is a modest objective. When the national channel becomes operational, certain places would have access to three channels viz. regional, national, commercial or local.

PROBLEMS

About the problems of the regional service the Plan document says : "The existing regional stations are not able to cope with the increasing demand for broadcasting service in different languages and dialects and for specific groups and tastes. In many places the existing staff are not able to function adequately due

to lack of office accommodation or studio facilities . . . While a medium wave signal is available, programmes sometimes do not suit the listeners due to linguistic and cultural factors. It is not enough that Dharmapuri in Tamilnadu should be covered by a signal from Bangalore. They need a service from a station in Tamilnadu. Jhansi or Banda in Bundelkhand even though covered by Chhatarpur, needs a service from a station in Uttar Pradesh. Many demands arising out of the State boundaries, linguistic or cultural factors could only be met by local stations." It goes on to say : "Another serious problem that the regional services of AIR are facing is technical. It is the degradation of the medium wave services on account of increasing night time interference. In order to meet this threat the nations of the world got together in Geneva under the auspices of the International Telecommunication Union (ITU) in 1975, and drew up what is known as the LF|MF (i.e. low frequency|medium frequency) Plan. It is necessary to upgrade our transmitter power within the allocations made in the Plan. AIR has to construct buildings and studios wherever they do not exist and set up new radio stations to cover uncovered gaps. In chapter 12, we have already referred to the need for a dedicated national programme channel. Even though much of what AIR has projected has had to be scaled down particularly in the field of local radio, yet much of the Sixth Plan survived the cuts, thanks to more liberal utilisation of AIR's own resources for improvement of existing facilities or for renewal and replacement.

PERSPECTIVE PLAN

The perspective plan for sound broadcasting in eighties proposed an outlay of Rs. 559 crores, of which Rs. 215 crores

was projected for the five-year period 1980—85. For the purpose of comparison we indicate below the outlay proposed in both the ten year perspective plan and the Sixth Five-Year Plan :

	Perspective Plan Rupees in crores	Sixth Plan Rupees in crores
A. CONTINUING SCHEMES	31.68	31.68
B. NEW SCHEMES		
1. Upgradation of mw Transmitters . .	40.46	29.45
2. New Radio Stations to cover uncovered pockets etc.	22.79	20.82
3. Replacement of 4 sw transmitters at Delhi damaged by floods	4.30	4.30
4. Provision of sw transmitters for regional service including integrated service for NE .	59.98	16.13
5. Upgradation of Auxiliary Centres . . .	5.28	5.28
6. Provision of multipurpose studio at relay centres	2.26	.45
7. Permanent Studios at existing centres . .	9.66	3.48
8. Special (choral) studios	5.40	..
9. Expansion of staff training	1.00	1.00
10. Renewal and Replacement	12.36	12.36
11. Networking of AIR Stations . . .	3.00	3.00
12. Additional technical facilities at existing stations	2.12	1.00
13. Staff Quarters	17.17	5.00
14. Additional office accommodation . . .	1.71	1.70
15. Stand by power/supply arrangements . .	0.67	0.15
16. Construction of permanent transmitters building at Kurseong	0.21	0.21
17. FM Links	0.24	..

	Perspective Plan Rupees in crores	Sixth Plan Rupees in crores
18. Flood protection in Delhi	1.0	..
19. Reconstructing flood damaged staff quarters	0.12	..
20. Community listening	2.02	0.02
21. Strengthening security measures . .	1.30	..
22. Science and technology . . .	4.50	3.0
23. Additional Software inputs . . .	10.55	10.55
24. Opening & strengthening Regional Programme Directorates	0.50	0.50
25. Development of National Channel .	52.69	6.90
26. Introduction of Local Radio. . .	165.64	30.84
27. Expansion of Vividh Bharati CBS . .	7.26	..
28. Provision of additional channels . .	12.38	2.00
29. National Archives	1.54	0.10
30. Strengthening of External Services. .	73.85	20.00
31. Strengthening of Engineering Offices .	8.15	5.00
Total	559.67	214.92
Or, say	Rs. 559.00	215.00

FINAL PLAN

After a thorough reappraisal of the plan and transfer of a number of schemes to be financed out of AIR's own revenues (transferred to the Non-lapsable Fund) what finally emerged after discussion with the Planning Commission and the Ministry of I & B is as follows :

	Rs. in crores
A. CONTINUING SCHEMES	25.00
B. NEW SCHEMES	
1. Upgradation of power of 12 transmitters at Dibrugarh (300 kw), Lucknow (300), Rajkot (300), Ajmere (200), Dharwar (200), Madras (200), Siliguri (200) and 100 kw mw at Patna, Ranchi, Raipur, Pune, and Cuddapah, including reutilisation of old transmitter at Allahabad, Bhopal, etc.	24.00

	Rs. in crores
2 New Radio Stations at uncovered pockets viz. Tura and Gangtok and important cities viz. Madurai, Agra and Jamsnedpur	9.00
3. Replacement of 4 sw transmitters damaged by floods at Kingsway, Delhi by 50 kw sw	4.31
4. Provision of sw Transmitters for the regional service including replacement of two 10 kw sw transmitters at Gauhati and one each at Bombay and Madras	4.04
5. Upgradation of Auxiliary Centres at Bhagalpur, Cuddapah, Gulbarga, Sangli, Tirunelveli, Jabalpur and Bhadravati by Type I Studio	5.28
6. Permanent studios at Chandigarh	1.00
7. National Archives	0.10
8. Expansion of staff training facilities (technical)	0*10
9. Staff Quarters at exitsing centres	5.00
10. Additional office accommodation at existing centres	1.70
11. Additional technical facilities at existing centres	0.50
12. Transmitter building at Kurseong	0.18
13. Community listening at J & K State	0.02
14. Diesel generators for Cyclone warning in the coastal area of Andhra Pradesh and Tamil Nadu	0.15
15. Science & technology	2.50
16. Additional Software inputs	1.20
17. Opening & strengthening of Regional Programme Directorate	0.50
18. Development of a dedicated National Broadcasting Service	8.90
19. Local radio station at 6 centres (Adilabad, Diphu, Keonjhar, Kota, Sholapur and Nagarcoil)	3.00
20. Consolidation and strengthening of External Service with 2×250 kw sw transmitter and 2×500 kw sw transmitter at Aligarh and Bangalore respectively and hostel for foreign staff at New Delhi	25.00
	122.38

TRANSFER TO NLF

The number of plan schemes, which have been transferred for financing out of the Non-lapsable Fund includes additional software inputs (for which only Rs. 1.20 crore have been retained in plan for the year 1981-82), renewal and replacement of equipment, and networking of AIR stations. Important schemes so financed which could as well have been a charge on the plan, are as follows :

	Rs. in lakhs
Construction of Permanent Studios at Indore, Kurseong and Port Blair	246.95
Renewal and Replacement	156.22
Net working of AIR Stations	309.25
Software Schemes	2240.88
	2953.30

Thus the total of the AIR's Sixth Plan should legitimately be Rs. 122.38 + 29.53 crores=Rs. 151.91 crores. In fact, a total of over sixty schemes, are now being financed from the NLF for a total of Rs. 37.81 crores in the Sixth Plan period as follows :

	Rs. in crores
Hardware schemes	14.41
Software schemes	23.40
	37.81

PAST PERFORMANCE

As compared to the outlay on the previous plans, it would appear that AIR never had it so good. This compares very

favourably to only Rs. 86.50 crores agreed to during the rolling plan (1978—83) of the previous government. Outlay and expenditure in the previous plans have been as follows :

	Outlay (in crores)	Expenditure (in crores)
	Rs.	Rs.
First Five Year Plan (1951-56)	4.94	2.19
Second Five Year Plan (1956-61)	8.00	5.67
Third Five Year Plan (1961-66)	14.06	7.64
Fourth Five Year Plan (1969-74)	40.00	27.12 (include 11.54 crores' in TV projects)
Annual Plan (1974-75)	5.25	5.22
Annual Plan (1975-76)	5.00	5.19
Annual Plan (1976-77)	7.93	6.67
Annual Plan (1977-78)	8.24	6.79
Annual Plan (1978-79)	11.75	6.72
Annual Plan (1979-80)	11.37	4.81
Annual Plan (1980-81)	7.79	6.71

It is obvious AIR will have to gear up its machinery of execution of projects. One of the main bottlenecks has been the Civil Construction Wing, which is rather spread out throughout the country. It is also responsible for TV projects. Delays in the manufacture of transmitters and other equipment at BEL (Bharat Electronics Ltd.) and of imports which have to be pro-

cessed through the Department of Electronics, and the Director-General of Technical Development, have been sought to be removed by streamlining procedures and advance action. Delays that occurred at the Ministry in according approval of projects have largely been removed.

REGIONAL SERVICE

According to the calculations made by AIR engineers and as projected in the perspective plan, upgradation of power of transmitters was required at 16 places, whereas it would now be possible to upgrade transmitters (to 100 kw mw and above) at 12 places only of which 3 will have 300 kw, 4 of 200 kw, and 5 of 100 kw. Another important measure for the consolidation of the regional service is the upgradation of auxiliary centres, at seven places. Thus there will be no station left without proper studies except Parbhani which will remain an auxiliary to Aurangabad. In addition to Gangtok and Tura (in Garo Hills of Meghalaya), AIR's Sixth Plan had projected radio stations with 20 kw mw transmitters, at Goalpara/Kokrajhar and Tezpur in Assam, Bhawanipatna in Orissa, Sholapur in Maharashtra, mainly to cover uncovered pockets. The other stations proposed were Dhanbad in Bihar and Surat in Gujarat. It is a pity that the radio stations proposed for Assam and Orissa, whose coverages are below the national average have had to be dropped due to lack of resources, whereas in Sholapur only a local radio station has been proposed to meet the coverage gap in a whole district. For similar reasons a local radio is proposed to be set up at Adilabad. Both these places possibly deserve regional radio stations, for which allocation of 20 kw mw power is available. On grounds of population and their commercial or Industrial importance Surat and Dhanbad too had been considered for regional stations. But we must keep in mind the inadequacy of resources for the overall development of the country. It is in this context that one must look at the

concept of local radio which AIR proposes to introduce in the Sixth Plan. As against an allocation of Rs. 165.64 crores in the perspective plan, and Rs. 38.84 crores in the Sixth Plan, only Rs. 3 crores could be retained for six local radio stations.

LOCAL RADIO

The plan document says : "Experience elsewhere has shown that a local broadcasting service, where the broadcaster and his audience could interact more intimately, can be an effective agent of change. It is our considered view that increasing demands that are likely to come from educational authorities and development agencies for broadcast facilities can be met only by a local broadcasting service. It would provide access to broadcasting to the local community. We propose to keep the quantum of staff low. Local community backing will be a measure of success of such a broadcasting set-up. We are suggesting that to begin with, we may set up local radio stations wherever the reception of the regional service is poor or where special development projects have been undertaken in an area with a large population of scheduled castes and tribes". The plan had identified 30 places for local radio stations of 1 kw, and 29 places for VHF|FM transmitters. Finally, on account of the constraint on resources only six places have been retained for the following reasons :

Adilabad:	Uncovered tribal area in Andhra Pradesh.
Diphu:	Uncovered tribal area in Assam.
Keonjhar:	Uncovered tribal area in Orissa.
Kota:	Headquarters Chambal command area development project.
Nagarcoil:	Uncovered district in Tamilnadu.
Sholapur:	Uncovered District in Maharashtra.

ITU has given allocation for 352 low-power transmitters for every district of India, but one district is too large for coverage by a low-power medium-wave or FM transmitter. AIR, therefore, prefers to call these transmitters local radio transmitter rather than district transmitters. A local radio station is expected to have one multi-purpose recording studio with dubbing facilities and a transmission both for broadcasting a transmission of about 7½ hours with around 3 hours of local origination. The question whether some of these places could not be given medium power transmitters, wherever allocations are available is being considered further. But FM local radio does not seem to be coming in the near future. FM, which is wholly interference-free is considered specially suitable for broadcasting high quality music. We are definitely far away from stereophonic radio broadcasting.

FM BROADCASTING

While AIR has made a beginning with FM broadcasting during the Fifth Plan period with facilities at Madras, Bombay and Calcutta, it has yet to start in Delhi. The national broadcasting service, which we have discussed in Chapter 12, is likely to have a component of FM stations. The Research Department of AIR has already developed prototypes of moderately priced FM-AM sets, and has passed them on to the trade for further development and commercial production.

SW TRANSMITTERS

It would be seen from the final plan that a sum of Rs. 25 crores has been allocated for four high-power transmitters—two 250 kw sw each at Aligarh, and two of 500 kw sw at Bangalore for which a whole new complex is proposed to be built. A new hostel for the foreign staff is also proposed to be built at the existing site in Kasturba Gandhi Marg. As we already stated in Chapter 8, with the addition of two at Aligarh, the number

of sw transmitters of 250 kw power would come up to six. AIR will thus have only eight high-power sw transmitters at the end of the Sixth Plan, which is two less than what an inter-ministerial group recommended in 1981. No expansion of AIR's external services would, therefore, be possible. Only the existing services could be strengthened.

ADDITIONAL CHANNELS

Along with drastic cut in the plan for expansion of local radio, no provision has been made in the final plan for additional channels as provided in the original draft plan for Trivandrum, Patna, Jullundur, Lucknow and Bangalore. Expansion of commerical broadcasting which has also not been provided for in the plan, would henceforth be financed from the Non-lapsable Fund.

XIX
THE NON-LAPSABLE FUND

AIR is a service to listeners. It is also an agency of the Government. It's performance cannot therefore be judged purely in financial terms. Yet AIR recognises that good housekeeping and book-keeping are very important if a good service is to be provided. In this chapter we will give a picture of its financial position with particular reference to AIR's Non-lapsable Fund to which we have made reference in other chapters.

NON-LAPSABLE FUND

In order to provide adequate financial resources to Akashvani and Doordarshan to improve their hardware and software facilities, the government decided to constitute a Non-lapsable Fund called "The Akashvani and Doordarshan (Commercial Services Revenue) Non-lapsable Fund". The fund is financed out of the revenue derived by the government through the Commercial Services of Akashvani and Doordarshan from 1st of April 1975, reduced by the commission paid to advertisers. The opening balance of the NLF based on earnings for the years 1975-76 and 1976-77 was Rs. 10.74 crores. Like all governmental earnings, the gross earnings earned by the Commercial Broadcasting Service of AIR operating through 28 centres are first deposited to the Consolidated Fund of the Government of India, from which are also paid commission to the advertising agencies. Thus after deducting the agencies' commission the following sums have

been deposited to the fund. The expenditure from it is also shown against each year as follows :

	Credit	Debit
	Rs. in crores	
Brought Forward	10.74	1,34,000
1977-78	5.84	20,56,000
1978-79	7.18	14,74,000
1979-80	7.52	26,52,000
1980-81	9.52	25,71,000
1981-82 (RE)	11.75	3,83,00,000
. . . .	53.29	4,71,87,000 or 4.72 crores

OPERATION

The estimate of earnings for 1982-83 is 13.5 crores. The estimated earnings minus the commission is shown as contribution to the fund. It has recently (1981) been decided that the cost of running the Commercial Services, which currently works out to over 3.25 crores per year, should also be deducted from the earnings in addition to commission paid to agencies. The fund is administered by a Committee presided over by the Secretary, Ministry of Information and Broadcasting in which the Ministry of Finance including the Economic Affairs Division, and the Department of Electronic are represented. DG, AIR, DG Doordarshan, the internal financial adviser of the Ministry of I&B and Joint Secretary (Broadcasting) are members of this committee. After a scheme has been sanctioned by the committee the proposed expenditure is included in the consolidated budget of All India Radio for voting by Parliament. Thus both the contribution to this fund and withdrawals from it are voted by Parliament. The fund has provided considerable financial autonomy to Akashvani and Doordarshan, without diluting their accountability to Parliament in any manner.

OBJECTIVES

The amount available in the fund could be utilised after approval of the NLF Committee for incurring recurring and non-recurring expenditure for the following purposes :

— primarily for improvement of software facilities in Akashvani and Doordarshan.

— for improvement of hardware facilities.

— for experimentation in the new fields of development of electronics and programming in Akashvani and Doordarshan.

— and for implementing schemes which would increase commercial revenues of Akashvani and Doordarshan.

— financial assistance to deserving artists connected with Akashvani and Doordarshan.

— grant to the Film and TV Institute of India for improvement of software and hardware facilities in its TV Wing.

— grant to the Indian Institute of Mass Communication for conducting courses in radio and TV journalism primarily for the in-service training of AIR and Doordarshan personnel.

Of the seven purposes for which the fund could be utilised the last four has been added in 1980. From the above it would be clear the fund is to be utilised primarily for the improvement of existing facilities or creation of new ones at the existing stations but not for setting up new radio or TV stations or transmitters for the future development of broadcasting in this country. Such new stations or relay centres may be created only for the Commercial Broadcasting Service. Thus creation of new infrastructure or assets for the home or external services from out of this fund is ruled out. As indicated in the last chapter, renewal and replacement including construction of new studio

buildings at existing stations, networking of AIR stations (by utilising the INSAT) for inter-station relay, and additional software inputs for improvement of programmes, have all been transferred from the plan for financing out of this fund. As already stated in chapter 5, the NLF Committee agreed in March 1981 to finance all payments to artists as the only way to increase fees of artists. It sanctioned for this purpose the following withdrawal from the fund :

	Rs. in crores
1981-82	2.33
1982-83	3.20
1983-84	3.52
1984-85	3.87
	12.92

SOFTWARE SCHEMES

Some of the important software schemes which were initially sanctioned for financing out of this fund included OB Units at 30 stations, improvement of libraries at 79 stations and folk-music units at 20 stations. Software schemes, which have been transferred from the plan to NLF from the year 1981-82, are as follows :

Name of the scheme	Number of stations in which operating	Expenditure in 1980-81
		Rs.
1. Farm & Home Units	22	1066,000
2. Educational Broadcasts Units	46	1744,000
3. Regional News Units	16	1064,000
4. Additional Correspondents	28	564,000

Name of the scheme	Number of stations in which operating	Expenditure in 1980-81
		Rs.
5. Science Cells	13	467,000
6. Audience Research Units	20	596,000
7. Sports Cells	4	464,000
8. Choral Groups	13	976,000
9. Vadya Vrinda	2	608,000
10. Chain Booking of Artists	75	497,000
11. Production of (Special) Light Music	14	480,000
12. Acquiring Recordings of old Masters	DTPES	43,000
13. Purchase of High Quality Musical Instruments	18	24,000
14. Improvement of Children's Programme	40	184,000
15. Representatives Abroad	NSD	253,000
16. Area Specialisation	ESD	3,000
17. Training in Foreign Languages	ESD	13,000
18. Akashvani Annual Awards	DG	57,000
19. Yuv Vani	3	490,000
20. Collection & Production Centre	1	40,000
21. Magazine Programme	2	95,000
22. Staff Training (Programme)	DG	147,000
	Total	9875,000

HARDWARE SCHEMES

Hardware schemes along with hardware component of software schemes which have already been sanctioned would account

for a capital expenditure of over 12.38 crores, the details of some of the important ones are as follows :

		Rs.
1.	OB Units	68,36,000
2.	Engineering Training	41,35,000
3.	Creation of Sports Cells	20,16,000
4.	Stand by Diesel Generators at 15 centres . .	31,14,000
5.	Contribution to RRF	156,22,000
6.	Additional Air Conditioning Plants . . .	14,60,000
7.	Additional Recording & Playback facilities at 11 centres	149,15,000
8.	High-Speed Duplicating Facilities at Vividh Bharati Bombay	13,30,000
9.	Reception Survey Units at regional headquarters	29,20,000
10.	Additional Playback Facilities at 26 stations .	42,98,000
11.	Construction of New Studios at Indore, Kurseong and Port Blair	2,37,25,000
12.	Networking of AIR Stations	2,97,83,000

As perusal of the above schemes would show that AIR is making a bold effect to meet inadequacies of recording and play-back facilities throughout the network. Item number 7 above make up for lack of recording facilities at the booth of the Talks-studios, and number 10 above make up for lack of separate transmission facilities in the type (old) I Studios. Everywhere transmission facilities (with tape-decks, turn-tables and announcer mikes) independent of the broadcasting (or recording) studios are being provided, so that programme production work does not clash with transmission of programmes.

BALANCE IN THE FUND

Total expenditure thus far (February 1982) committed out of the NLF for the various hardware and software schemes are as follows :

		Rs.	
HARDWARE	Capital	11,79,44,000	
	Non-recurring . . .	+54,14,000	
		12,33,58,000	
	Recurring . . .	2,07,52,000	
		14,41,10,000	14,41,10,000
SOFTWARE	Capital	77,46,000	
	Non-recurring . . .	+41,99,000	
		1,19,45,000	
	Recurring . . .	+22,21,43,000	
		23,40,88,000	23,40,88,000
			37,81,98,000 or 38 crores

With the recent revision of rates if the annual accretion to the fund is of the order of 15 crores per year, it would work to 60 crores in the remaining four years (1981—85) of the plan. the end of 1981-82 as shown in para one above. Assuming that This would be in addition to carry forward of 48.57 crores at

the entire committed expenditure would be accounted for during the plan period, the balance in the fund would still be :

	Rs. in crores
Brought forward	48.57
Earning @ 15 crores per year for 4 years	60.00
	108.57
	—38.00
	70.57

INCOME

It is not easy to be accurate about the earnings of a government department. While the figures about Commercial revenue are accurate, those of licence fee which is collected by the P & T department takes time to be compiled. Further they cover both radio and TV for P & T has not kept separate accounts. On the basis of available figures without deducting the possible share of TV (which was estimated at 7 to 8 crores in the calender year 1979 and 1980) AIR's earning from various sources during 1977-80 was shown as follows :

	1977-78	1978-79	1979-80
	Rs.	Rs.	Rs.
BR Licences	28,80,98,000	32,17,00,000	35,39,00,000
Commercial Advertising .	5,84,00,000	7,18,80,000	7,52,00,000
Radio Publication . .	8,79,000	7,91,000	8,48,000
Miscellaneous . . .	11,58,000	26,62,000	19,94,000
	34,85,85,000	39,70,33,000	43,19,42,000

With the abolition of licence fee on one and two band sets, the earning from BR licences is likely to be come down considerably. The revised estimate for receipts for 1980-81 thus was Rs. 4150.57 lakhs and budget estimates for 1981-82, was 4397.23 lakhs.

EXPENDITURE

AIR's expenditure during the last few years has been as follows :

	Plan lakhs	Non-Plan lakhs
1976-77	897.57	4472.65
1977-78	712.36	4311.01
1978-79	597.88	4226.40
1979-80	604.76	4433.43
1980-81	985.79	5129.23

The details of sanctioned budget grant for Non-plan expenditure for 1980-81 and 1981-82 are given below :

	1980-81 (Rs. in lakhs)	Percentage	1981-82 (Rs. in lakhs)	Percentage
1. Establishment including travelling expenses . .	1292.81	26.51	1440.95	25.75
2. Fees to Staff Artists . .	420.26	9.11	509.55	9.11
3. Office Expenses . .	609.68	12.50	668.54	11.95
4. Royalties . . .	24.15	0.50	28.33	0.51
5. Maintenance . . .	169.60	3.40	172.70	3.09
6. Suspense	380.00	7.79	380.00	7.79
7. Pension/Gratuity . .	79.34	2.00	101.69	1.82
8. Advertising/Publicity .	154.20	3.16	182.74	3.26
9. Renewal and Replacement	250.60	5.13	289.00	5.16
10. Payment for Professional and Special Service . .	228.60	4.69	304.62	5.44
11. Contribution to NLF .	869.00	19.20	1074.25	19.20
	4478.24		5152.37	

Details of expenditure for 1981-82, as voted by Parliament and those proposed for 1982-83 for different activities and services are as follows :

	1981-82 (Rs. in lakhs)	Percentage	1982-83 (Rs. in lakhs)	Percentage
1. Direction & Administration	210.54	3.6	214.43	3.4
2. Planning & Development .	133.61	2.3	157.51	2.5
3. Research & Training .	61.16	1.1	52.98	0.8
4. Operation & Maintenance	545.49	9.5	558.51	8.7
5. Programme Services .	2369.07	43.0	2588.34	41.1
6. News Services . . .	225.13	4.0	239.88	3.8
7. Commercial Broadcasting Service	325.66	5.1	436.01	6.9
8. External Services . .	66.72	1.1	71.72	1.1
9. Audience Research . .	23.73	0.4	24.49	0.4
10. Akashvani Journals . .	61.11	1.1	62.82	1.0
11. Suspense . . .	380.00	6.0	390.00	6.1
12. Transfer to RRF . .	289.00	4.8	156.22	2.5
13. Transfer to NLF . .	1074.25	18.0	1350.00	21.4
	5765.47		6302.91	

No. 1 above includes expenditure on the AIR Headquarters, 2 cost of the offices directly involved in the implementation of plan projects, 4 covers expenditure on the running of high-power transmitters, 5 relates to the cost of running AIR stations, in No. 11 is booked expenditure on purchase of spares and components before they are actually debited to stations, and No. 12 RRF stand for cost of renewal and replacement of transmitter and other equipment. The rest of the heads mentioned above are self-evident.

XX

AIR ARCHIVES

AIR's sound archives form part of the Directorate of Transcription and Programme Exchange Service (DTPES) which began on 3rd April, 1954 with a record processing plant for making copies of specially produced light songs—then known as Prasar-Geet. The songs produced by the Light Music Units functioning at different stations were screened by the DTPES before they were passed to the plant for processing and supply to stations for broadcast. The plant which eventually proved uneconomical was closed down in June 1967. DTPES was also entrusted with the responsibility of arranging exchange of programmes among AIR stations. All stations are expected to supply the DTPES with copies of all their outstanding programmes particularly music, which may be rebroadcast from other stations. After screening the DTPES notifies the worthwhile programmes in the monthly programme exchange bulletin. Stations indent on the items of their choice, which Programme Exchange Unit (PEU) gets dubbed into CTB (Central Tape Bank) tapes for supply. Currently 20,000 CTB tapes are in circulation. In addition, as a standing arrangement the PEU arranges to make recordings of National Programme of Music and supplies them to over 20 stations. In the process the DTPES acquires recordings of all important broadcast programmes, which are worth preserving for the posterity. The archives began with the transfer to tapes of about 7000 presto-discs in the early fifties. Special efforts are now being made to acquire for the archives, voice-recordings of eminent Indians and music recitals by prominent artists when they are in the top of their forms.

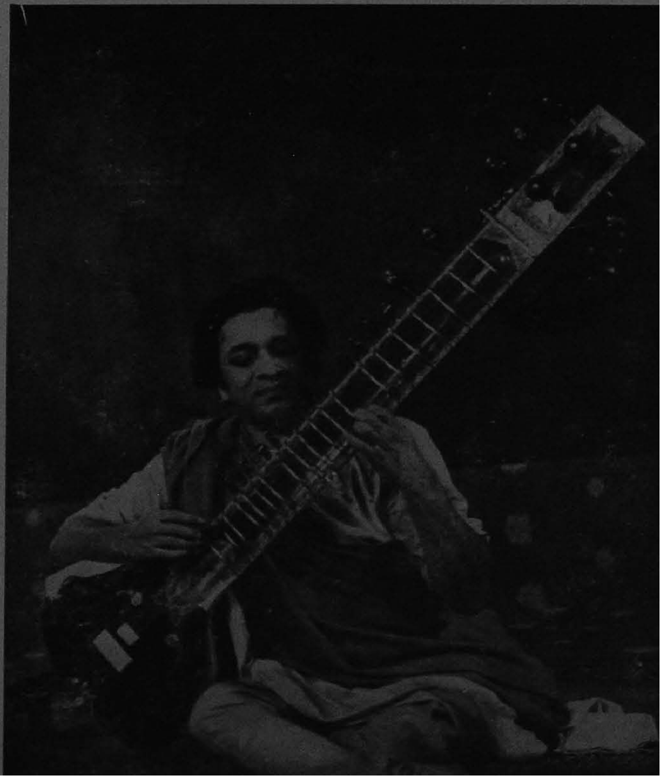
ARCHIVES LIBRARY

The Library of the sound archives of AIR is now housed near the Broadcasting House (Studio) Annexe. It currently holds around 24,000 tapes as follows :

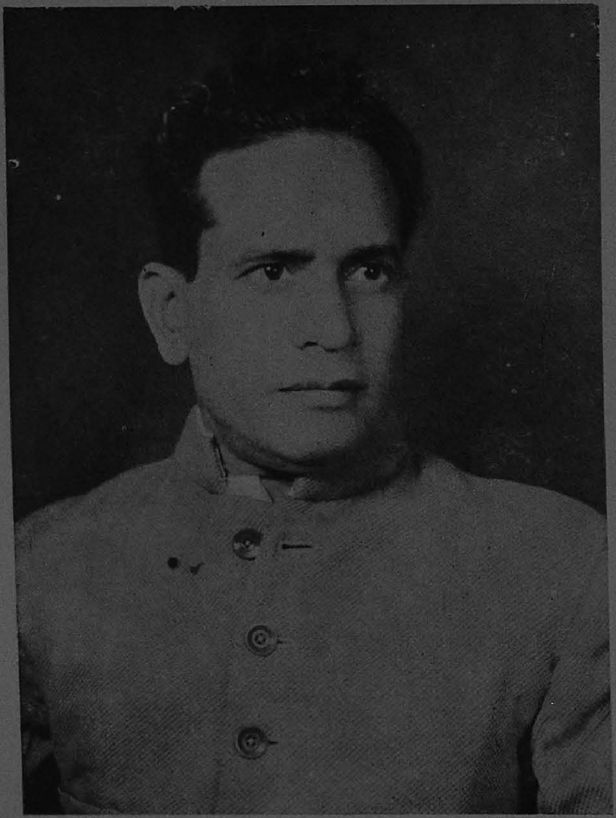
	tapes
Mahatma Gandhi's Voice	147
Reminiscences and programme on Gandhiji including talks and tributes by eminent people	731
Jawaharlal Nehru's Speeches	3676
Other Personalities including freedom fighters' reminiscences	12591
Music	5502
Others	1448
	24095

The library has a capacity of 30,000 tapes. Much remains to be done to listen to the material and index them for use. The archives have around 10,000 tapes of accetate base, which are required to be transferred to Mylar or polyester base tapes. It was also found necessary to separate the archives physically from the Programme Exchange Library, and increase the listening and dubbing facilities, so that no archival tape is taken out of the library. A scheme for the purpose was approved by the NLF Committee, which also proposed to increase the capacity of the library at the existing location to 50,000 tapes. During 1981, the archives library received 854 tapes and 28 discs. The latter was a presentation from Vice-President of India, Mr. Hidayatullah containing music recitals by Gohar Jan, Piara Qawal, Ghoharbai, Babbarjan, Agha Faiz, Angurbala, and Bhai Shaila Patialawala.

Smt. M.S. Subbalakshmi,
Vocal recitalist.

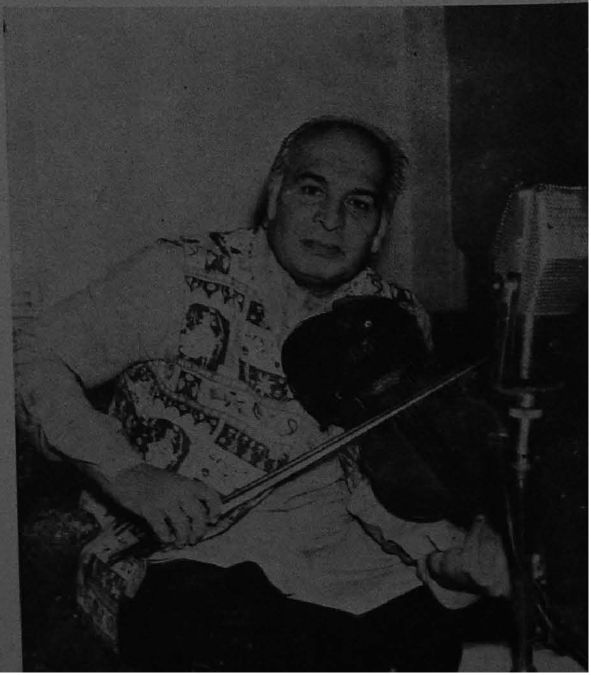


Pt. Ravi Shankar,
famous Sitar player.

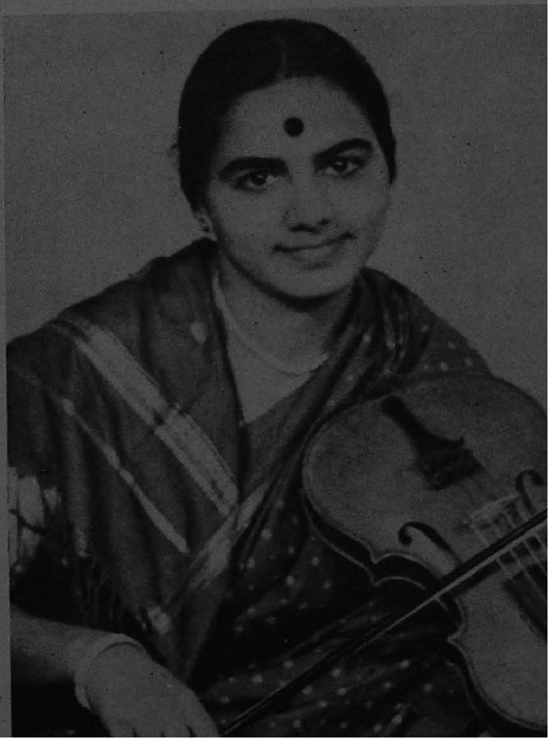


Bhimsen Joshi, North Indian classical music vocalist.

V.G. Jog, Violinist.



Dr. M. Balamurli Krishna,
Vocal recitalist.



N. Rajan, Violinist.

Ali Akbar Khan, famous Sarod player.

Indira Gandhi receiving from Ustad Amjad Ali Khan, the Sarod maestro, his latest L. P. record-homage to Pandit Jawaharlal Nehru.

GANDHI COLLECTION

AIR greatly values its collection of Mahatma Gandhi's post-prayer speeches (which he delivered during 1947-48) as also the large collection of programmes—tributes to and talks on the Mahatma by eminent personalities. Reminiscences of Mahatma Gandhi recorded mainly by his illustrious Secretary Pyarelal included interviews with Horace Alexander, Lord Pethick Lawrence and Louis Fisher, talks by Martin Luther King, Pearl S. Buck and C. Rajagopalachari, and tributes by Jawaharlal Nehru, Lord Mountbattan and Sarojini Naidu. The recordings also include programmes done on Gandhi, by other broadcasting organisations. The first in the catalogue of Mahatma's first prayer speeches is a speech made at the Sodepur Ashram near Calcutta on 11th May, 1947, and the last at the Birla House, New Delhi on 29th January 1948, a day before his assassination. There is only one speech in English which was delivered at the Asian Relations Conference in New Delhi in March 1947. Apart from preserving the recordings in metal stampers, the tapes have been transcribed and catalogued by the Gandhi Unit which functioned at the DTPES for a number of years. They are in five volumes. Three and half hours of Gandhi's voice has been released through the gramophone company in six double-side discs.

EMINENT INDIANS

Among the other national leaders whose voice recordings have been preserved at the archives are the following :

Dr. Rajendra Prasad	(472 hours)
Dr. Radhakrishnan	(200 hours)
Fakhruddin Ali Ahmed	(310 hours)
V.V. Giri	(165 hours)
Jawaharlal Nehru	(800 hours)
Netaji Subhas Chandra Bose	(45 mts)
Sardar Vallabhai Patel	(24 hours)

Sarojini Naidu	(1½ hours)
Dr. Shyama Prasad Mukherjee	(38 mts)
Dr. B.R. Ambedkar	(11 mts)
Madan Mohan Malaviya	(1½ hours)
Srinivasa Sastri	(30 mts)
Govinda Ballabh Pant	(2½ hours)
C.P. Ramaswamy Iyer	(3 hours)
Dr. Sampurnanand	(2 hours)
K.M. Munshi	(2 hours)
Acharya Vinoba Bhave	(15 hours)

Among other eminent Indians whose voice recordings are available in the archives are as follows :

Rabindranath Tagore	(4½ hours)
Mahakavi Vallathol	(7 mts)
Dr. Homi Bhabha	(3 hours)
Dr. C.V. Raman	(4 hours)
Jigar Moradabadi	(37 mts)
Suniti Kumar Chatterjee	(1 hour)
Dr. K.M. Pannikar	(69 mts)
Mama Warerkar	(1½ hours)
Maithili Charan Gupta	(5 mts)
Ramdhari Singh 'Dinkar'	(4 hours)

FREEDOM FIGHTERS

At the time of the 10th anniversary of Indian independence AIR began recording reminiscences of all living freedom fighters about their role in the freedom struggle. Further efforts were made at the time of the 25th anniversary in 1972 to record more of such reminiscences. The archives have at its library recordings of more than 300 freedom fighters. Among the freedom fighters include voices of Yashpal, Manmath Nath Gupt, Karmarvir Nabin Chandra Bardoloi, Dr. Jadugopal Mukherjee, K. Sankaran Nair,

K. P. Keshava Menon, Dr. T. Mascarenhas, Major Abid Hussain, and Habibur Rehman, DG, AIR has recently issued a circular letter to all stations stressing the importance of completing this task by recording all living freedom fighters who may have been left out.

OLD MASTERS

The pride of AIR's collection is the recordings of music recitals by master musicians who are either no more or have passed their prime. A list of selected artists whose recordings are available is given in Table 20.1. Some of the artists who are no more and whose recordings are available include Abdul Karim Khan, Allauddin Khan, Amir Khan, Bade Ghulam Ali Khan, Hirabai Barodekar, Begum Akhtar, Bundu Khan, T. Chowdiah, Faiyaz Khan, Pannalal Ghose, Hafeez Ali Khan, Ariyakudi Ramanuja Iyengar, Madurai Mani Iyer, Musiri Subramania Iyer, Chambai Vaidyanatha Bhagawatar, Dwaram Venkataswamy Naidu, Mushtaq Hussain Khan, Onkarnath Thakur, D. V. Paluskar, Rajab Ali Khan, Rasoolan Bai, S. N. Ratanjhankar, Shakoor Khan, Sidheswari Devi, Narayan Rao Vyas, and Vilayat Hussain Khan. Keeping in view the public interest in the recordings of such master musicians, AIR has liberally permitted the gramophone companies to release as many of these recordings as possible as LP discs. Progress in this regard has been slow. Only 20 discs have been released as follows :

Faiyaz Khan (EALP 1365)

Bade Ghulam Ali Khan (EALP 1516 & EALP 1364)

Abdul Wahid Khan (ECLP 2541)

Amir Khan (ECLP 2765)

Hafiz Ali Khan (EALP 1398)

Allauddin Khan (ECLP 2757)

Onkar Nath Thakur (33 ECX 3303)

D.V. Paluskar (EALP 1366)

Pannalal Ghose (LPE 40032 & EALP 1367)

Mushtaq Hussain Khan (ECLP 2538)

G.N. Balasubramanian (ECLP 3274)

Samangudi Srinivasa Iyer (EALP 1369)

Begum Akhtar (Polydor 239, 2837)

In addition most AIR stations draw on the central archives as well as on the archives of their stations, and broadcast regular programmes based on the recordings of old masters. One such programme is Chayan of AIR Delhi broadcast on Sunday night at 10.00 P.M.

ACQUISITION OF RECORDINGS

AIR has been executing a 'soft-ware' plan scheme to acquire recordings of old masters which may be available in private collections, and record those who were still alive but may not be in the top of their form having passed their prime. The stress now is on recording those who are in the top of their form, so that only the best is preserved. Under this scheme 160 artists have been recorded since the beginning of the scheme as follows :

1976—77	9
1977—78	11
1978—79	59
1979—80	50
1980—81	31

The usual duration recorded from each artist is 90 mts on payment of four times the artists normal fee for acquiring complete rights.

NATIONAL ARCHIVES

It is feared that some recordings have been lost due to inadequate storage facilities and handling arrangements at the

existing location. Similarly as stated earlier no significant use of the archival materials is possible unless listening and dubbing facilities are quickly augmented at the existing location. The only significant use of the archival material apart from the Gandhi collection, was the release of a disc of Jawaharlal Nehru's speeches. NCERT was given facility to make use of the voices of our national leaders to produce programme for distribution to schools through audio-cassettes. But at the existing location there is shortage of space and practically no worthwhile dubbing facilities. AIR therefore proposed to build a proper National Archives of its own with full facilities for listening, dubbing, transcription and arising of tapes so much necessary for its proper upkeep. It is a Sixth-Plan scheme. The location though of on account of its equable climate and comparatively dust free atmosphere is Pune. While this would take time, DG, AIR is keen, that the existing facility for upkeep of the tapes and facilities for listening and dubbing should be improved expeditiously, so that whatever is available is not lost and made use of.

LIST OF TABLES

		Page No.
1.1	AIR Net-work on 1-1-82	233
1.2	Statewise break-up of AIR Stations and Transmitters	243
2.	Nil	—
3.	Nil	—
4.1	Programme composition of AIR in 1977–1979	244
4.2	Programme composition of individual Stations in 1980	246
4.3	Monthly duration of Western Music broadcast by stations	250
4.4	Tuning to AIR for different types of programmes	251
4.5	Winners of Akashvani Annual Awards	253
4.6	Winners of International Awards	256
5.1	Stationwise list of music artists	257
5.2	Stationwise list of drama artists	262
6.1	News bulletins broadcast in the External Services	264
6.2	Regional news bulletins originated by stations	266
6.3	Listening to main Hindi news bulletins	270
6.4	Listening to main English news bulletins	272
6.5	Listening to Central news bulletins in regional languages	274
6.6	Listening to regional news bulletins	276
6.7	Location of AIR correspondents and stringers	278
7.1	Details of rural farm broadcasts from stations	280
8.1	External Services of AIR	283
8.2	Listeners' letters received by ESD during 1976–1980	291
8.3	Number of sw Transmitters deployed	293
9.1	Details of educational broadcasts from stations	294
10.1	Current rates for spot Advertisements	307

		Page No.
10.2	Current Rates for sponsored programmes	308
11.1	Names of artists in Radio Sangeet Sammelan (1977–81)	309
11.2	Names of political personalities whose Anniversary is observed by AIR	313
12.1	Subjects and Speakers in National Programmes	315
12.2	Titles and authors in NP of plays	319
12.3	Details of Sardar Patel Memorial Lectures	321
12.4	Details of DR. Rajendra Prasad Memorial Lectures	323
13.1	Stations relaying Central News Bulletins in Urdu	324
13.2	Details of Minority language broadcast by Stations	326
14.1	Details of Yuv Vani programmes from Stations	331
14.2	Number of sports events covered by AIR Stations	340
15.	Nil	—
16.	Nil	—
17.1	Designations and number of AIR Staff on 1-1-82	341
17.2	Break-up of musicians employed by AIR	348
18 & 19	Nil	—
20.	Details of recordings of old masters in AIR Archives.	349

TABLE 1.1

Statewise list of AIR stations & their transmitters on 1-1-82

Name of station	Date of Commissioning
ANDHRA PRADESH	
1. Hyderabad	3-2-35
(Taken over by AIR from former Deccan Radio on 1-.4-50)	
50 kw mw (738 Khz)	Channel A
10 kw sw (1377 Khz)	Channel B
1 kw mw (1170 Khz)	Commercial Channel
2. Vijayawada	1-12-48
20 kw mw (837 Khz)	Primary Channel
1 kw mw (1503 Khz)	Commercial
3. Visakhapatnam	4-8-63
100 kw mw (927 Khz)	Primary
4. Cuddapah	17-6-63
20 kw mw (900 Khz)	Primary
(Population covered : 90%; Area covered : 85%)	
ASSAM	
1. Gauhati	1-7-48
50 kw mw (729 Khz)	Channel A
10 kw sw	Channel A
10 kw mw (1035 Khz)	Channel B
10 kw sw	Channel C
2. Dibrugarh	15-2-69
100 kw mw (567 Khz)	Primary
3. Silchar	11-8-72
10 kw mw (828 Khz)	Primary
(Population covered : 73%; Area covered : 73%)	

Name of station	Date of Commissioning
BIHAR	
1. Patna	26-1-48
20 kw mw (621 Khz)	Primary
1 kw mw (1602 Khz)	Commercial
2. Ranchi	27-7-57
10 kw mw (549 Khz)	Primary
2 kw sw	Primary
1 kw mw (1152 Khz)	Commercial
3. Bhagalpur	5-3-67
10 kw mw (1458 Khz)	Primary
4. Darbhanga	2-2-76
10 kw mw (1296 Khz)	Primary
(Population covered : 91%; Area covered : 85%)	
GUJARAT	
1. Ahmedabad	16-4-49
50 kw mw (846 Khz)	Primary
1 kw mw (1440 Khz)	Commercial
2. Bhuj	10-10-65
10 kw mw (1314 Khz)	Primary
3. Rajkot	4-1-55
20 kw mw (693 Khz)	Primary
1 kw mw (1422 Khz)	Commercial
1000 kw mw (1071 Khz)	External
4. Baroda	13-11-76
1 kw mw (1485 Khz)	Commercial
(Population covered: 98%; Area covered : 98%)	
HARYANA	
1. Rohtak	8-5-76
20 kw mw (1143 Khz)	Primary
(Population covered: 97% : Area covered : 96%)	

TABLE 1.1

Name of station	Date of Commissioning
HIMACHAL PRADESH	
1. Simla	16-6-55
100 kw mw (774 Khz)	Primary
2.5 kw sw	Primary
(Population covered: 25% ; Area covered : 45%)	
JAMMU AND KASHMIR	
1. Jammu	1-12-47
50 kw mw (990 Khz)	Primary
1 kw sw	Primary
1 kw mw (1089 Khz)	Youth Channel (Yuv Vani)
2. Srinagar	1-7-48
20 kw mw (1116 Khz)	Channel A
7.5 kw sw	Channel A
1 kw mw (1224 Khz)	Channel B
1 kw mw (1503 Khz)	Youth
1 kw mw	Commercial
3. Leh	25-6-71
10 kw mw (1053 Khz)	Primary
(Population covered: 85%; Area covered : 30%)	
KERALA	
1. Trivandrum	12-3-43
(Taken over from the Travancore State on 1-4-50)	
10 kw mw (1161 Khz)	Primary
1 kw mw (1494 Khz)	Commercial
2. Calicut	14-5-50
10 kw mw (684 Khz)	Primary
1 kw mw (1431 Khz)	Commercial
3. Trichur	4-11-56
20 kw mw (630 Khz)	Primary
4. Allepey	17-7-71
100 kw mw (576 Khz)	As in Trivandrum (Primary)
(Population covered: 85%; Area covered : 80%)	

Name of station	Date of Commissioning
KARNATAKA	
1. Dharwar	8-1-50
10 kw mw (765 Khz)	Primary
1 kw mw (1350 Khz)	Commercial
2. Bangalore	2-11-55
50 kw mw (612 Khz)	Primary
1 kw mw (675 Khz)	Commecrial
3. Bhadravati	7-2-65
20 kw mw (1359 Khz)	Primary
4. Gulbarga	11-11-65
10 kw mw (1107 Khz)	Primary
5. Mysore	14-11-74
1 kw mw (1602 Khz)	Local
6. Mangalore	11-12-76
1 kw mw (1458 Khz)	Primary
7. Brahmavar (Udipi)	
20 kw mw (1089 Khz)	As in Mangalore (Primary)
(Population covered: 79%; Area covered : 73%)	
MADHYA PRADESH	
1. Indore	22-5-55
100 kw mw (648 Khz)	Primary
1 kw mw (1584 Khz)	Commercial
2. Bhopal	31-10-56
1 kw mw (1485 Khz)	Primary
10 kw sw	Primary
10 kw mw (1233 Khz)	Commercial
3. Raipur	2-10-63
20 kw mw (981 Khz)	Primary
4. Gwalior	15-8-64
10 kw mw (1386 Khz)	Primary

Name of station	Date of Commissioning
5. Jabalpur	8-11-64
20 kw mw (1179 Khz)	Primary
6. Chhatarpur	7-8-76
20 kw mw (675 Khz)	Primary
7. Ambikapur	20-12-76
20 kw mw (1260 Khz)	Primary
8. Rewa	2-10-77
20 kw mw (801 Khz)	Primary
(Population covered : 87%; Area covered : 85%)	
MAHARASHTRA	
1. Bombay	23-7-27
20 kw mw (1044 Khz)	Channel A
50 kw mw (558 Khz)	Channel B
10 kw sw	Channel B
20 kw mw (1188 Khz)	Commercial
100 kw sw	Vividh-Bharati/External : Experimental
15 kw (ERP) FME (107.1 Mhz)	
2. Nagpur	16-7-48
100 kw mw (585 Khz)	Primary
1 kw mw (1602 Khz)	Commercial
3. Pune	2-10-53
20 kw mw (792 Khz)	Primary
1 kw mw (1602 Khz)	Commercial
4. Sangli	6-10-63
20 kw mw (1251 Khz)	Primary
5. Parbhani	10-2-68
10 kw mw (1305 Khz)	As in Aurangabad
6. Aurangabad	19-9-76
1 kw mw (1521 Khz)	Primary
7. Jalgaon	16-10-76
20 kw mw (963 Khz)	Primary
8. Ratnagiri	30-1-77
20 kw mw (1143 Khz)	Primary
(Population covered : 79%; Area covered : 76%)	

Name of station	Date of Commissioning
MANIPUR	
1. Imphal	15-8-63
50 kw mw (882 Khz)	Primary
(Population covered : 99% ; Area Covered : 99%)	
MEGHALAYA	
1. Shillong	6-3-66
1 kw mw (1197 Khz)	Primary
(Population covered : 40% ; Area covered : 40%)	
NAGALAND	
1. Kohima	4-1-63
50 kw mw (639 Khz)	Primary
2.5 kw sw	Primary
(Population covered : 99%; Area covered : 99%)	
ORISSA	
1. Cuttack	28-1-48
100 kw mw (972 Khz)	Primary
1 kw mw (1314 Khz)	Commercial
2. Sambalpur	26-5-63
20 kw mw (945 Khz)	Primary
3. Jeypore	28-6-64
20 kw mw (1467 Khz)	Primary
(Population covered : 83%; Area covered : 72%)	
PUNJAB	
1. Jullundur	16-5-49
50 kw mw (873 Khz)	Primary
1 kw mw (1350 Khz);	Commercial
100 kw mw (702 Khz)	Urdu Service
(Population covered : 97% ; Area covered : 97%)	

Name of station	Date of commissioning
RAJASTHAN	
1. Jaipur	9-4-55
1 kw mw (1476 Khz)	Primary
1 kw mw (1269 Khz)	Commercial
Ajmer	11-12-55
20 kw mw (603 Khz)	As in Jodhpur (Primary)
2. Bikaner	28-4-63
10 kw mw (1395 Khz)	Primary
3. Jodhpur	15-8-65
100 kw mw (531 Khz)	Primary
1 kw mw (1197 Khz)	Commercial
4. Udaipur	5-3-67
10 mw kw (1125 Khz)	Primary
5. Suratgarh	
10 kw mw (918 Khz)	Primary
(Population covered : 78 %; Area covered : 77 %)	
TAMILNADU	
1. Madras	16-6-38
20 kw mw (720 Khz)	Channel A
10 kw sw	Channel A
1 kw mw (1584 Khz)	Channel B
2.5 kw mw (783 Khz)	Commercial
15 kw (ERP (FM) 107.1 Khz)	Vividh Bharati
100 kw sw	External
2. Tiruchirapalli	16-5-39
50 kw mw (936 Khz)	Primary
1 kw mw (1602 Khz)	Commercial
3. Tirunelveli	1-12-61
10 kw mw (1197 Khz)	Primary

Name of station	Date of commissioning
4. Coimbatore	18-12-66
10 kw mw (999 Khz)	Primary
(Population covered : 94%; Area covered : 94%)	

TRIPURA

1. Agartala	26-1-67
20 kw mw (1269 Khz)	Primary
(Population covered : 96%; Area covered : 95%)	

UTTAR PRADESH

1. Lucknow	2-4-38
50 kw mw (747 Khz)	Primary
10 kw sw	Primary
1 kw mw (1278 Khz)	Commercial
2. Allahabad	1-2-49
1 kw mw (1026 Khz)	Primary
1 kw mw (1485 Khz)	Commercial
3. Varanasi	28-10-62
10 kw mw (1242 Khz)	Primary
4. Kanpur	15-9-63
1 kw mw (1440 Khz)	Commercial
5. Rampur	23-7-65
10 kw mw (891 Khz)	Primary
6. Mathura	29-1-67
1 kw mw (1530 Khz)	Primary
7. Gorakhpur	2-10-72
100 kw mw (909 Khz)	Primary
8. Najibabad	27-1-78
100 kw mw (954 Khz)	Primary
(Population covered : 95%; Area covered : 91%)	

Name of station	Date of commissioning
WEST BENGAL	
1. Calcutta	26-8-27
100 kw mw (657 Khz)	Channel A
50 kw mw (1008 Khz)	Channel B
10 kw sw	Channel B
20 kw mw (1323 Khz)	Channel B
2.5 kw mw (1224 Khz)	Yuv Vani (Youth Channel)
ERP. 15 kw fm (107.1 Khz)	Experimental
1000 kw mw 594 Day 1134 Night	External Services
2. Kurseong	2-6-62
20 kw sw	Primary
3. Siliguri	7-7-63
20 kw mw (711 Khz)	Primary
(Population covered : 94%; Area covered : 91%)	
UNION TERRITORIES	
Andaman & Nicobar Islands	
1. Port Blair	2-6-63
20 kw mw (684 Khz)	Primary
(Population covered : 80%; Area covered : 80%)	
CHANDIGARH	
1. Chandigarh	27-12-64
1 kw mw (1431 Khz)	Commercial
(Population covered : 99%; Area covered : 99%)	
DELHI	
1. Delhi	1-1-36
100 kw mw (819 Khz)	Channel A
10 kw sw	Channel A
20 kw mw (1017 Khz)	Channel B
10 kw mw (1368 Khz)	Commercial
10 kw mw (1215 Khz)	Yuv Vani (Youth Channel)
(Population covered : 99%; Area covered : 99%)	

Name of station	Date of commissioning
GOA, DAMAN & DIEU	
1. Panaji	28-5-46 (Taken over by AIR on 9-1-62)
10 kw mw (828 Khz)	Primary
5 kw mw (1539 Khz)	Vividh Bharati
(Population covered : 99%; Area covered : 99%)	
ARUNACHAL	
1. Passighat 250 Watt mw (1062 Khz)	6-3-66 Local
2. Tezu 250 Watt mw (1322 Khz)	15-8-67 Local
3. Tawang (250 Watt x 2) mw (1521 Khz)	23-9-74 Local
(Population covered : 75%; Area covered 74%)	
PONDICHERRY	
1. Pondicherry 1 kw mw (1062 Khz)	23-9-67 Primary
(Population covered : 99%; Area covered : 99%)	
MIZORAM	
1. Aizwal 20 kw mw (540 Khz)	31-7-66 Primary
(Population covered : 90%; Area covered : 82%)	

(National Average—Population covered: 89.40%; Area covered: 77.73%)

TABLE 1.2

Number of Radio stations & Transmitters—Statewise

S. No.	State/Union Territories	No. of station	No. of trans-mitter	Popula-tion covered	Area covered
1.	Andhra	4	7	90%	85%
2.	Assam	3	6	73%	73%
3.	Bihar	4	7	91%	85%
4.	Gujarat	4	7	98%	98%
5.	Haryana	1	1	97%	96%
6.	Himachal Pradesh	1	2	45%	25%
7.	Jammu & Kashmir	3	8	85%	30%
8.	Kerala	3	6	85%	80 %
9.	Karnataka	6	9	79%	73 %
10.	Madhya Pradesh	8	11	87%	85 %
11.	Maharashtra	8	15	79%	76 %
12.	Manipur	1	1	40%	40 %
13.	Meghalaya	1	1	99%	99 %
14.	Nagaland	1	2	83%	72 %
15.	Orissa	3	4	78%	77%
16.	Rajasthan	5	8	94%	94%
17.	Tamilnadu	4	10	96%	95%
18.	Tripura	1	1	95%	91 %
19.	Uttar Pradesh	8	11	94%	91 %
20.	West Bengal	3	9	80%	80%
	UNION TERRITORIES				
21.	Andaman	1	1	99%	
22.	Chandigarh	1	1	99%	
23.	Delhi	1	2	99%	99%
24.	Goa	1	2	99%	99%
25.	Arunachal	3	3	75%	74%
26.	Pondicherry	1	1	99%	99%
27.	Mizoram	3	1	90%	82%

TABLE 4.1

Programme Composition of AIR in 1977-79

S. No.	Type of programme	1977 Duration Hrs. Mts.	1977 Percentage	1978 Duration Hrs. Mts.	1978 Percentage	1979 Duration Hrs. Mts.	1979 Percentage
1.	Classical Music	45429.53	12.08	47819.46	13.00	48516.22	13.0
2.	Folk Music	12711.10	3.06	13274.09	3.06	14174.26	3.82
3.	Light Music	29240.47	8.03	30778.44	8.04	29883.06	8.04
4.	Devotional Music	17609.14	5.00	17291.25	4.07	21429.03	5.76
5.	Film Music	21688.40	6.01	24086.36	6.06	23273.42	6.26
6.	Western Music	5777.11	1.06	6130.00	1.07	8002.56	2.16
7.	Spokenword (Talks, Discussions etc.)	39232.40	11.00	41369.35	11.03	42229.42	11.47
8.	Drama	13498.10	3.08	13153.05	3.06	15024.06	4.04
9.	News	87908.42	24.08	88310.15	24.00	83233.40	22.40
10.	Religious	477.36	0.01	542.27	0.01	579.43	0.16
11.	Children	4248.26	1.02	4200.03	1.01	4122.03	1.21
12.	Women	4782.52	1.04	5368.05	1.05	5461.24	1.48

13. Rural	20488.11	5.08	20571.14	5.06	20049.56	5.40
14. Industrial	4942.14	1.04	4870.02	1.03	5048.03	1.36
15. Youth Programmes	...	...	...	...	5586.52	1.50
16. Tribal	5771.21	1.06	6058.54	1.06	7490.42	2.09
17. Armed Forces	4431.40	1.03	4655.16	1.03	4048.43	1.1
18. Other (Languages)	17856.24	5.00	18490.45	5.00	11736.17	3.1
19. Educational	10716.18	3.00	11996.13	3.03	11889.22	3.12
20. Publicity (Announcements)	7427.00	2.02	8305.09	2.03	8781.38	2.39
Total :	354638.29	100.00	367271.43	100.00	370561.46	100.00

P-III

TABLE 4.2

Statement showing the Programme Composition of AIR Stations for 1980

S. No.	Name of Station	Total monthly prog. hrs. of B' casts Hrs.Mts.	Total monthly programme broadcast break-up: Music Hrs.Mts	Music % to total B'cast	Drama Hrs.Mts	Drama % to total B'cast	Spoken words Hrs.Mts	Spoken words % to total B'cast	News Hrs.Mts.	News % to total B'cast	Other B' casts (Edu. Pub. & Spl. B' cast) Hrs.Mts.	Other B' casts % to total B'cast
1.	Aurangabad	321.45	110.45	34.4	11.20	3.5	27.25	8.5	78.30	24.4	93.45	29.2
2.	Aizawl	318.15	183.40	57.71	...	...	30.40	9.64	60.25	18.99	43.30	13.66
3.	Ahmedabad	434.25	126.07	29.06	11.29	2.63	46.56	10.80	104.08	23.96	145.45	33.55
4.	Allahabad	382.04	78.58	21	11.01	3	45.58	12	75.50	20	170.17	44
5.	Ambikapur	329.90	125.33	9.56	9.34	0.75	28.25	2.34	84.58	4.48	82.40	18.82
6.	Agartala	334.54	159.42	47.63	7.06	2.10	28.78	8.58	93.62	27.48	45.66	14.21
7.	Bikaner	383.59	137.28	35.68	11.85	3.13	45.05	11.72	107.90	28.12	82.28	21.35
8.	Bhopal	371.48	129.51	34.82	16.05	4.40	35.26	9.30	100.56	27.00	90.10	24.48
9.	Bhadravati	359.06	133.05	37.1	11.46	03.3	44.59	13.7	69.05	19.3	99.71	26.6
10.	Bhuj	353	155.30	44.04	7.15	2.06	29.15	8.30	90.20	25.58	70.40	20.02
11.	Bangalore	380.62	144.05	37.09	13.51	3.7	38.48	10.0	83.52	22.0	101.06	26.4
12.	Bombay	855.64	330.06	38.50	23.18	2.71	66.02	7.68	280.00	32.56	156.38	18.55
13.	Bhagalpur	249.41	110.3	44.19	10.2	4.09	21.3	8.54	66.7	26.72	41.1	16.46
14.	Coimbatore	340.40	118.00	34.6	24.40	7.35	24.50	7.35	78.30	23.22	94.40	27.48

15. Chhattarpur	311.17	148.85	47.90	14.42	4.54	15.53	5.14	73.00	23.50	58.17	18.92
16. Cuttack	338.04	112.22	33.18	16.42	4.87	27.91	8.18	83.77	25.26	96.12	28.50
17. Calcutta	1037.05	561.85	54.20	23.67	2.31	143.27	13.79	179.35	17.35	127.31	12.35
18. Calicut	355.30	118.57	33.47	13.10	3.70	20.48	5.85	93.07	26.19	109.28	30.79
19. Cuddapah	398.22	157.12	39.45	25.18	6.35	36.36	9.20	85.09	21.35	94.07	23.65
20. Dharwad	316.02	122.27	39.20	11.07	3.50	48.37	15.20	73.15	23.30	60.36	18.80
21. Darbhanga	398.08	139.53	35.19	24.37	6.19	132.38	33.35	93.10	23.44	7.11	1.84
22. Dibrugarh	368.45	107.24	29.07	8.70	2.46	23.10	6.25	89.92	24.45	139.49	37.77
23. Gorakhpur	370.05	122.16	33.50	12.75	3.40	36.33	9.70	96.56	26.10	101.5	27.30
24. Gauhati	821.09	245.78	29.92	33.62	4.09	22.20	2.91	211.94	25.87	305.85	37.21
25. Gwalior	339.37	106.43	31.36	20.53	6.05	22.30	6.58	82.70	24.87	107.35	31.64
26. Gulbarga	283.83	115.44	40.07	14.58	5.1	15.77	5.5	60.27	21.2	77.28	27.05
27. Hyderabad	413.13	168.89	40.89	17.62	4.26	33.25	8.05	74.21	17.96	119.14	28.84
28. Imphal	380.25	121.37	32	7.19	2.3	26.06	7	84.16	22	141.07	37
29. Indore	302.19	109.08	47.88	5.24	2.37	21.36	9.48	75.03	...	91.48	40.27
30. Jalgaon	338.30	119.50	35.21	7.40	2.07	19.55	5.91	75.00	22.19	116.85	34.62
31. Jaipur	410.16	22.8	5.39	11.5	3.11	52.8	12.71	99.10	24.17	62.35	15.25
32. Jabalpur	334.18	130.9	39.16	16.7	5.01	37.3	11.18	70.7	21.17	78.05	23.48
33. Jammu	565.30	230.43	40.9	19.03	3.5	62.77	11	120.41	21.2	132.46	23.4
34. Jagdalpur	317.34	145.19	44.75	9.34	3.10	37.78	12.00	66.28	20.85	57.55	19.30
35. Jullundur	456.13	142.32	31.14	8.93	3.92	17.64	4.01	118.16	26.75	167.48	34.18
36. Jeypore	335.26	119.20	35.63	14.02	4.22	32.38	9.53	77.16	23.07	92.10	27.54
37. Jodhpur	81.65	45.50	54.00	...	...	7.00	9.00	...	...	29.15	37.00
38. Kohima	378.22	156.3	41.32	...	...	40.08	10.81	137.4	36.32	43.7	11.55
39. Kurseong	367.00	176.00	48.10	11.00	3.00	39.00	10.60	70.00	19.00	71.00	19.30
40. Lucknow	414.30	128.09	30.91	13.13	3.18	47.65	11.49	91.53	22.10	133.88	32.32
41. Leh	272.00	76.08	27.90	1.00	0.36	16.03	6.00	70.20	25.86	108.29	39.88

Statement Showing the Programme Composition AIR Radio Stations for 1982

S. No.	Name of Station	Total monthly prog. hrs. of B' casts Hrs.Mts	Music Hrs.Mts	Music % to total B'cast	Drama Hrs.Mts	Drama % to total B'cast	Spoken words Hrs.Mts	Spoken words % to ototal B'cast	News Hrs.Mis	News % to total B'cast	Others B' casts (Edu.Pub. & Spl. B 'cast) Hrs.Mts	Others % to total B 'cast
42.	Mathura	258.00	128.02	47.00	14.52	5.2	23.53	8.6	66.35	24.2	24.38	15.00
43.	Madras	948.05	432.30	45.63	39.25	4.16	154.08	16.26	127.15	14.32	194.38	20.53
44.	Mysore	287.27	105.35	40.20	4.16	1.84	39.37	13.50	60.43	21.32	68.81	23.18
45.	Mangalore	303.37	143.71	47.04	5.60	1.8	15.17	5.00	94.10	31.00	44.93	14.08
46.	New Delhi	587.36	277.61	47.17	14.34	2.22	88.00	15.17	77.88	14.57	129.12	20.87
47.	Nagpur	342.84	115.58	33.83	10.63	3.17	22.88	6.58	100.68	29.49	92.44	26.93
48.	Najibabad	359.20	156.90	43.4	14.15	3.5	46.45	13.00	57.10	16.6	84.30	23.5
49.	Pondicherry	323.30	139.35	39.49	17.55	5.5	...	...	54.15	16.7	80.45	28.7
50.	Port Blair	366.42	170.47	46.50	20.09	5.50	35.51	9.70	54.54	15.00	85.77	23.30
51.	Patna	445.83	124.90	27.41	12.82	2.35	45.53	12.51	98.28	22.08	161.30	35.65
52.	Passighat	150.45	79.7	52.90	1.2	0.83	3.8	2.57	49.8	33.09	16.0	10.61
53.	Pune	378.66	126.50	33.54	11.82	3.12	35.05	9.25	119.55	31.92	85.17	22.17
54.	Panji	322.24	161.9	50	11.24	3.6	10.44	3.3	75.6	23.3	63.41	19.8
55.	Ratnagiri	326.35	126.50	38.84	12.55	3.96	48.45	14.92	90.30	27.71	46.95	14.57
56.	Rohtak	331.26	142.64	43.20	7.20	2.22	34.16	10.27	82.02	24.86	63.94	19.45

Statement Showing the Programme Composition for 1982

57. Rewa	324.87	129.29	39.40	8.61	2.73	25.29	7.86	59.83	18.41	95.01	31.60
58. Rampur	313.34	111.58	35.69	14.07	4.56	29.41	9.67	72.44	23.18	84.52	26.89
59. Ranchi	333.57	125.24	37.63	11.73	3.59	35.04	10.42	101.28	30.43	59.28	17.92
60. Rajkot	300.07	128.29	48.33	13.31	04.06	21.05	07.	62.00	20.61	75.02	25
61. Raipur	322.86	138.11	44.20	7.78	2.32	28.45	9.06	65.37	19.90	79.58	24.52
62. Silchar	359.04	196.2	54.00	2.2	0.55	34.00	9.45	72.00	20.00	55.00	16.00
63. Shillong	289.44	104.3	36.00	...	...	17.3	5.98	91.8	31.71	76.2	26.31
64. Siliguri	302.95	103.19	34.14	6.45	2.10	30.17	9.81	87.45	28.94	75.61	25.01
65. Sangli	339.00	130.87	38.68	26.88	8.01	13.04	3.91	73.75	23.31	88.65	26.09
66. Simla	367.22	121.02	33.07	10.03	2.42	33.09	9.00	78.08	21.25	125.00	34.26
67. Sambalpur	320.00	133.00	41.05	12.00	3.7	12.00	3.7	78.05	24.5	84.05	26.6
68. Srinagar	376.37	130.79	34.54	11.01	2.95	34.02	9.04	73.75	19.68	119.00	33.49
69. Tawang	198.00	105.00	53.03	...	...	35.00	17.67	31.00	15.65	27.00	13.64
70. Tezu	147.38	78.21	53.07	...	...	11.12	7.69	38.31	26.09	19.84	13.15
71. Tirunelveli	320.22	148.35	45	12.57	3.9	1.53	3.5	65.37	19.8	91.40	27.8
72. Trichur	331.36	145.6	43.93	13.8	4.16	17.4	4.25	82.5	24.89	72.1	21.77
73. Tiruchirapalli	381.00	151.35	40.00	12.00	3.80	39.21	9.61	58.00	15.22	120.04	31.37
74. Trivandrum	448.41	154.25	34.00	22.14	5.00	71.02	16.00	90.16	20.00	110.44	25.00
75. Udaipur	343.12	138.3	40.32	9.1	2.66	38.4	11.20	91.2	26.58	66.00	19.24
76. Vijayawada	356.68	126.71	35.95	16.21	4.61	35.76	10.14	73.13	20.75	104.69	29.70
77. Varanasi	370.48	115.36	31.00	20.50	5.6	18.18	4.9	111.5	29.5	104.59	29.01
78. Visakhapatnam	365.96	141.01	38.56	13.36	3.68	42.38	11.53	76.87	21.00	92.26	25.23

TABLE 4.3

Duration of Western Music Programme broadcast from A Stations during 1981.

S. No.	Name of Station	Monthly Average (Minutes)
1.	Aizwal	2410
2.	Bangalore	544
3.	Bombay	2825
4.	Calcutta	4820
5.	Delhi	5346
6.	Hyderabad	1332
7.	Kohima	2665
8.	Kurseong	385
9.	Leh	128
10.	Madras	3243
11.	Mangalore	439
12.	Panaji	2601
13.	Shillong	304
14.	Srinagar	1191
15.	Tawang	134
16.	Trivandrum	212
17.	Dibrugarh	630
18.	Gauhati	310

TABLE 4.4

TUNING to AIR Stations for different types of programmes

(Percentage of respondents)

Programme Type	Area	North Zone	Central Zone	East Zone	West Zone	South Zone	All India
News	U	77.8	83.8	89.2	81.6	93.3	85.6
	R	71.0	81.6	87.2	80.8	93.0	83.0
Film Music	U	77.0	80.2	72.3	84.4	92.1	80.9
	R	73.0	79.5	74.1	68.3	91.4	78.2
Devotional Music	U	27.3	31.7	45.3	50.3	53.6	44.2
	R	35.9	38.5	56.0	71.0	52.4	49.2
Light Music	U	25.8	40.7	31.4	37.4	45.9	35.8
	R	21.9	32.3	39.6	44.8	39.2	34.7
Folk Music	U	19.9	23.5	28.1	33.0	27.1	25.7
	R	47.6	37.9	40.0	30.6	35.4	39.2
Classical Music	U	8.0	10.9	21.5	17.2	34.9	19.8
	R	3.6	3.9	9.3	7.4	12.7	7.8
Plays/Skits	U	37.8	42.4	63.0	36.7	63.1	50.4
	R	29.9	36.5	72.6	38.6	69.5	51.5
Sponsored Programmes	U	29.4	43.6	25.6	26.2	28.3	30.3
	R	19.5	29.3	24.6	25.4	19.2	22.9

U—Urban; R—Rural

Programme Type	Area	North Zone	Central Zone	East Zone	West Zone	South Zone	All India
Sports Programmes	U	23.0	33.3	36.1	37.3	36.3	32.7
	R	14.3	9.3	25.1	14.5	17.5	16.8
Women's Programmes	U	24.9	25.2	24.6	40.0	41.8	30.7
	R	19.4	14.9	30.7	31.5	38.3	27.3
Children's programmes	U	12.3	20.2	26.4	30.8	45.6	27.1
	R	14.9	12.9	27.3	22.1	44.4	25.5
Youth Programmes	U	16.2	16.9	16.4	32.4	35.3	22.8
	R	14.5	14.8	21.8	16.6	38.1	22.2
Programmes for Industrial Workers	U	1.0	6.8	2.6	15.9	24.3	9.7
Rural Programmes	R	52.3	60.6	44.3	48.8	52.7	51.5

TABLE 4.5

Akashvani Annual Awards

FIRST PRIZE

Year	Title of programme and language	Producer	Station
	DRAMA		
1974	Madhurkshanalu (Telugu)	Y. Hanumantha Rao	Vijayawada
1975	Utpadan Narayan ki Katha (Gujarati)	Hasmukh Rawal	Rajkot
1976	Malia (Bengali)	Surya Sarkar	Calcutta
1976	Ta Vyeth Rooz Pakan (Kashmiri)	Pran Kishore	Srinagar
1977	Ek Aur Ajnabi (Hindi)	Satyendra 'Sharat'	Delhi
1977	Turar (Santhali)	Jadu Nath Tudu	Calcutta
1978	Tata Niranjana (Oriya)	Dasarathi Prasad Das	Cuttack
1979	Hati Aru Phandi (Assamese)	Munin Bhuyan	Dibrugarh
1980	Mornokotto (Konkani)	Pundalik Narayan Nayak	Goa
	MUSIC		
1974	Music of Himachal	S.S.S. Thakur	ESD
1975	Rythm Instruments of South India	K. C. Thaigarajan	Madras
1976	Eti Manar Jiya Itihash (Assamese)	Purshotam Das	Gauhati
1977	Megha Sandesha (Sanskrit)	B. Rajanikanta Rao	Bangalore
1978	Universality of Music (English)	N.S. Srinivasan	Hyderabad
1979	Nisarga Ninada (Kannada)	S. Krishnamurthy	Dharwar
1980	Kothai Kalyana Vaibhogame (Tamil)	Dr. Balmurlikrishna	Madras

Year	Title of programme and language	producer	station
	CHORAL SINGING COMPETITION FOR CHILDREN		
1980	Songs in Hindi & Assamese	TC Girls HE School	Gauhati
1980	Bharat Vande Matram (Hindi) Suma Sundra (Kannada)	Vani English School	Bangalore
	FEATURES (DOCUMENTARIES)		
1974	Vikranata Giri Sikharam (Telugu)	K.S. Gopala Krishna Murthy	Vijayawada
1974	Prashnachinha (Hindi) On the Special topic Family Planning	M.M. Sinha 'Manuj'	Port Blair
1975	Sosya Pranor Pran Kendra (Assamese)	H.N. Patro	Dibrugarh
1975	Dalitha Dundubhi (Kannada) On the special topic,—'the Underprivileged'	(Smt.) Yamuna Murthy (Kum) Prabha Sirur	Dharwar
1976	Eta Natun Pathere (Assamese)	Lutfur Rehman Munin Bhuyun	Dibrugarh
1976	Natun Pachoa Laga Gaon Mar (Assamese) On the special topic 'the changing village'	Syed Sadullah	Dibrugarh
1977	Aab Ta Hayat (Kashmiri)	Pran Kishore	Srinagar
1977	Vetru Oli Alla Mazhalai Mozhi (Tamil)	R. Mahadevan	Madras
1978	Cheni Hathode Ke Piche Ki Awaz (Hindi)	Satya Prakash Hindwan	Delhi
1978	Out of Stock (English) On the special topic 'Environment'	Mohan Sundarrajan	Delhi
1979	Sangeeta Kairali (Malayalam)	V.G. Mathew	Trivandrum
1979	Dhai Aakhar (Hindi) A special topic 'the illiterate'	Satya Prakash Hindwan	Delhi

Year	Title of Programme and language	Producer	Station
1980	Birds of the South Andanan (English)	Deepak Narayan Banerjee	Port Blair
1980	Eka Varnamidam Sarvan (Malayalam) On the special topic 'the Untouchable'	V.G. Mathew	Trivandrum
	INNOVATIVE PROGRAMMES		
1979	Andhere Mein (Hindi)	Prabhu Joshi	Indore
1980	Neeli Nee Dalu (Telugu)	P. Pandu Ranga Rao	Vijayawada

Table 4.6

Statement of International Awards Won by All India Radio

S. No.	Title of Programme	Name of Producer & Station	Name and Year of Festival
1.	LALI AND THE LIONS OF GIR	MELVILIE DE MELLOW (AIR Delhi)	ITALIA PRIZE 1964
2.	KISAN BHAIYON KE LIYE	AIR RAIPUR	ABU SPECIAL RADIO PRIZE 1968
3.	HIGHWAY NO. 2	CARSTEN DIE-RECKS Programme adviser from FRG	ABU SPECIAL TV PRIZE 1968
4.	FROM MOUN-TAINS TO THE SEAS	RAJANIKANT RAO (AIR Vijayawada)	JAPAN PRIZE 1972
5.	MINISTRIES OF KARNATAKA	L.G. SUMITRA (AIR Bangalore)	HOSO BUNKA FOUN-DATION PRIZE 1975
6.	ECHOES OF A GENERATION	RAMU DAMODRAN AIR ((Yuv Vani) Delhi	ABU RADIO PRIZE 1976
7.	THE BATH FESTI-VAL OF MAR-GAZHIE	SRIRAMA BHARATI AIR (Yuv Vani) Delhi	HOSO BUNKA FOUN-DATION PRIZE 1978
8.	ALL BUDS TO BLOOM	ARUN SARMA (AIR Gauhati)	SPECIAL JAPAN PRIZE 1979
9.	SHIVATANDAVAM	YELLA VENKATES-WARA RAO (AIR Hyderabad)	SPECIAL COMPETI-TION CERTIFICATE 1979
10.	CAUTION DAN-GER AHEAD	ARUN SARMA (AIR Gauhati).	ABU PRIZE 1980

TABLE 5.1

Station-wise list of Music Artists on 1-1-82
(Classical—Light—Folk Music)

S. No.	Station	CLASSICAL MUSIC				LIGHT MUSIC				FOLK MUSIC			
		Top	A	BH	B	Top	A	BH	B	Top	A	BH	B
1.	Agartala	—	—	—	3	—	—	—	48	—	—	1	308
2.	Ahmedabad	—	5	10	20(H) 2(K)	—	8	9	81	—	1	13	185
3.	Aizawal	—	—	—	—	—	—	—	—	—	—	—	400
4.	Allahabad	4	19	46	55	—	—	4	59	—	—	6	51
5.	Ambikapur	—	—	3	1	—	—	—	26	—	—	—	88
6.	Aurangabad	—	4	10	22	—	—	3	56	—	—	—	103
7.	Bangalore	— 4	3 15	6 123	12 (H) 177(K)	—	7	25	107	—	—	—	196
8.	Bhagalpur	—	1	—	—	—	—	—	—	—	—	—	50
9.	Bhadravati	—	—	—	—	—	—	—	—	—	—	—	—
10.	Bhopal	1	5	24	36	—	1	7	109	—	—	2	83
11.	Bhuj	—	—	—	—	—	—	1	23	—	1	23	114
12.	Bikaner	—	1	1	5	—	—	—	20	—	—	5	36
13.	Bombay	22 1	73 11	194 43	50(H) 42(K)	9	126	168	308	—	1	3	102

S. No. Station	CLASSICAL MUSIC				LIGHT MUSIC				FOLK MUSIC			
	Top	A	BH	B	Top	A	BH	B	Top	A	BH	B
14. Calcutta	9	77	179	164	4	61	622	1405	2	103	427	15
15. Calicut	—	4	7	20(K)	—	1	6	162	—	1	7	186
				1(H)								
16. Coimbatore	—	—	—	—	—	—	—	—	—	—	—	—
17. Chhatarpur	—	2	8	7	—	—	—	11	—	—	2	98
18. Cuddapah	2	11	23	56	—	—	2	61	—	—	—	—
19. Cuttack	—	3	4	11(H)	1	10	17	194	—	1	11	182
	—	—	2	14(K)								
20. Darbhanga	1	4	4	7	—	—	—	10	—	—	—	144
21. Delhi	17	85	143	73(H)	—	42	75	256	—	1	30	354
	1	22	68	43(K)								
22. Dharwar	4	9	37	69(H)	—	6	29	171	—	—	—	258
	—	1	5	3 (K)								
23. Dibrugarh	—	—	—	1	—	—	2	102	—	—	1	207
24. Gauhati	—	—	7	8	1	2	24	160	—	1	3	238
25. Gwalior	—	—	—	—	—	—	—	—	—	—	—	—
26. Gulbarga	—	—	—	—	—	—	—	—	—	—	—	—
27. Gorakhpur	—	1	9	7	—	1	—	39	—	—	3	31

28. Hyderabad	1	7	22	35(H)	—	1	2	8	—	—	—	—
	—	17	45	114(K)								
29. Imphal.	—	—	2	2	—	2	32	239	—	—	2	56
30. Indore	1	6	26	33	—	4	10	57	—	1	9	64
31. Jabalpur . . .	—	—	2	4	—	—	3	10	—	—	—	27
32. Jagdalpur . . .	—	—	1	2(H)	—	—	—	1	—	—	—	105
	—	—	—	1(K)								
33. Jalgaon . . .	—	1	—	19	—	—	1	29	—	—	—	68
34. Jammu . . .	—	—	7	10	—	—	7	34	—	1	7	79
35. Jaipur	—	8	23	32	—	3	27	139	—	—	18	152
36. Jeypore . . .	—	—	1	—(H)	—	1	1	4	—	—	1	33
	—	—	—	2(K)								
37. Jodhpur . . .	—	—	—	—	—	—	—	—	—	—	—	38
38. Jullundur . . .	—	5	18	39	—	7	12	110	—	1	21	153
39. Kohima . . .	—	—	—	—	—	—	—	—	—	—	8	21
40. Kurseong . . .	—	2	—	9	—	—	2	58	—	—	8	125
41. Leh	—	—	—	—	—	—	—	—	—	—	2	107
42. Lucknow . . .	—	15	40	58	—	4	21	190	—	—	26	218
43. Madras . . .	—	2	3	7(H)	—	31	102	420	—	—	1	16
	34	150	370	355(K)								
44. Mangalore . . .	—	—	1	—(H)								
	—	—	10	14(K)	—	—	—	16	—	—	—	1
45. Mathura . . .	1	2	17	31	—	—	1	45	—	1	22	200

S. No.	Station	CLASSICAL MUSIC				LIGHT MUSIC				FOLK MUSIC			
		Top	A	BH	B	Top	A	BH	B	Top	A	BH	B
46.	Mysore	—	—	—	3(H)	—	2	2	9	—	—	2	17
		1	13	24	9(K)								
47.	Nagpur	—	7	15	62	—	—	10	96	—	—	—	40
48.	Najibabad	—	—	—	—	—	—	1	2	—	—	8	126
49.	Panaji	—	1	6	11	—	—	3	86	—	—	—	30
50.	Passighat	—	—	—	—	—	—	—	17	—	—	—	36
51.	Patna	1	9	41	46	—	2	9	92	—	1	14	356
52.	Pondicherry	—	—	1	—(H)	—	—	1	183	—	—	—	15
		—	7	42	86								
53.	Pune	3	22	56	150	—	9	31	242	—	2	1	177
54.	Port Blair	—	1	—	1(H)								
		—	—	2	3(K)	—	—	1	31	—	—	—	16
55.	Raipur	—	5	8	15	—	—	2	26	—	—	3	50
56.	Rampur	—	—	5	2	—	1	7	16	—	—	3	58
57.	Rajkot	—	1	10	11	—	3	6	29	—	12	26	120
58.	Ranchi	—	1	18	17	—	—	1	88	—	—	6	99
59.	Rewa	—	—	3	4	—	—	—	13	—	—	—	70
60.	Ratnagiri	—	—	2	1	—	—	—	5	—	—	4	83

61. Rohtak . . .	—	2	5	4	—	—	1	35	—	—	27	165
62. Sambalpur . . .	—	—	3	1	—	—	—	2	—	—	8	156
63. Sangli	—	—	—	—	—	—	—	—	—	—	—	—
64. Silchar	—	—	2	2	—	—	1	90	—	—	4	116
65. Siliguri . . .	—	—	2	2	—	—	—	116	—	—	10	84
66. Simla	—	—	6	6	—	—	2	37	—	—	21	190
67. Shillong . . .	—	—	—	—	—	—	—	—	—	—	—	—
68. Srinagar . . .	—	4	5	3	—	3	4	63	1	3	4	108
69. Suratgarh . . .	—	—	—	—	—	—	—	—	—	—	—	17
70. Tawang . . .	—	—	—	—	—	—	—	—	—	—	—	—
71. Tezu	—	—	—	—	—	—	—	—	—	—	—	—
72. Tiruchirapalli . .	5	35	145	67	1	3	13	74	—	—	1	90
73. Trichur . . .	—	7	44	115	—	—	8	223	—	1	3	246
74. Tirunelveli . . .	—	—	—	—	—	—	—	—	—	—	1	42
75. Trivandrum . . .	—	15	63	131	—	9	16	438	—	—	3	432
76. Udaipur . . .	—	—	3	3	—	—	2	—	—	—	3	28
77. Vijyawada . . .	2	10	42	140	1	4	10	205	—	—	—	—
78. Visakhapatnam . .	1	4	20	80	—	—	—	75	—	—	—	—
79. Vadodra . . .	—	7	24	61(H)	—	1	13	137	—	—	—	37
(Baroda) . . .	—	—	—	3(K)								
80. Varanasi . . .	—	—	—	—	—	—	—	—	—	—	—	—
GRAND TOTAL . .	116	722	2141	2715	17	355	1359	7198	3	133	814	7896

Table 5.2

Number of Casual Drama Artists as on 1-1-82

S. No.	Name of station	Top category	A grade	B-High grade	B. grade	Juvenile
1.	Ahmedabad	—	5	15	144	—
2.	Aurangabad	—	—	9	34	5
3.	Allahabad	—	4	7	98	—
4.	Ambikapur	—	—	3	61	—
5.	Bangalore	—	26	6	153	11
6.	Bhopal	—	4	17	62	—
7.	Calcutta	8	118	17	700	—
8.	Calicut	—	2	52	339	20
9.	Delhi	2	67	29	414	47
10.	Dharwar	—	7	13	83	—
11.	Darbhanga	—	—	—	25	—
12.	Gauhati	—	—	51	111	31
13.	Hyderabad	—	22	43	119	—
14.	Indore	—	11	13	139	—
15.	Imphal	—	5	40	142	—
16.	Jaipur	—	3	16	105	—
17.	Jalgaon	—	—	—	158	—
18.	Jammu	—	12	18	93	7
19.	Jeypore	—	2	4	114	2
20.	Kurseong	—	1	9	76	—
21.	Lucknow	—	18	14	148	—

TABLE 5.2

S.No.	Name of station	Top category	A grade	B.High grade	B. grade	Juvenile
22.	Leh	—	—	—	39	8
23.	Madras	3	131	34	580	—
24.	Mangalore . . .	—	—	—	98	—
25.	Najibabad . . .	—	—	—	57	—
26.	Nagpur	—	2	20	92	—
27.	Patna	—	—	20	150	—
28.	Port Blair . . .	—	—	9	170	—
29.	Pune	1	24	17	233	—
30.	Rampur	—	..	..	77	7
31.	Rohtak	—	2	8	80	—
32.	Ratnagiri . . .	—	—	—	81	—
33.	Rajkot	—	7	17	29	—
34.	Simla	—	3	6	100	—
35.	Srinagar	—	5	25	115	—
36.	Sambalpur . . .	—	—	6	97	1
37.	Tirunelveli . . .	—	1	3	111	—
38.	Vijayawada . . .	—	19	30	180	—
39.	Rewa	—	—	—	53	—
40.	Bhuj	—	3	10	72	—
41.	Visakhapatnam . .	—	1	14	100	4
42.	Pondicherry . . .	—	6	11	200	4
43.	Tiruchirapalli . . .	—	7	21	354	11
44.	Coimbatore . . .	—	2	5	137	—
45.	Panaji	—	2	18	254	—
		14	500	650	6777	158

TABLE 6.1

News Bulletins Broadcast In External Services

Name of Service	language	Time	Duration
Arabic	(3)	0110 hrs	5 mts
		1010 hrs	10 mts
		2330 hrs	10 mts
Baluchi	(1)	1831 hrs	5 mts
Bengali	(2)	0905 hrs	5 mts
		2205 hrs	10 mts
Burmese	(2)	0615 hrs	10 mts
		1645 hrs	10 mts
Cantonese	(2)	0316 hrs	6 mts
		1645 hrs	10 mts
Dari	(2)	0835 hrs	10 mts
		1900 hrs	5 mts
English	(11)	0030 hrs	5 mts
		0130 hrs	10 mts
		0230 hrs	5 mts
		0430 hrs	10 mts
		0630 hrs	5 mts
		1530 hrs	10 mts
		1625 hrs	2 mts
		1900 hrs	10 mts
		2025 hrs	5 mts
		2330 hrs	10 mts
French	(2)	0020 hrs	10 mts
		1645 hrs	10 mts
Gujarati	(2)	0945 hrs	15 mts
		2235 hrs	10 mts

TABLE 6.1

Name of Service	Language	Time	Duration
Hindi	(3)	0435 hrs	10 mts
		0905 hrs	10 mts
		2150 hrs	10 mts
Indonesian	(1)	1416 hrs	10 mts
Kuoyu	(2)	0400 hrs	6 mts
		1830 hrs	6 mts
Konkani	(1)	1005 hrs	10 mts
Nepali	(3)	0705 hrs	10 mts
		1231 hrs	5 mts
		2000 hrs	9 mts
Persian	(3)	0935 hrs	10 mts
		2200 hrs	10 mts
		2310 hrs	4 mts
Punjabi	(1)	1903 hrs	2 mts
Pushtu	(3)	0750 hrs	10 mts
		2005 hrs	10 mts
		2110 hrs	4 mts
Russian	(1)	2200 hrs	10 mts
Sindhi	(1)	1735 hrs	10 mts
Sinhala	(1)	1835 hrs	8 mts
Swahili	(1)	2100 h rs	10 mts
Tamil	(2)	0535 hrs	10 mts
		1755 hrs	5 mts
Thai	(1)	1704 hrs	10 mts
Tibetan	(3)	0745 hrs	5 mts
		1815 hrs	10 mts
		1846 hrs	10 mts
Urdu	(8)	0000 hrs	5 mts
		0615 hrs	10 mts
		0930 hrs	2 mts
		1402 hrs	5 mts
		1650 hrs	10 mts
		2000 hrs	10 mts
		2200 hrs	10 mts
		2300 hrs	5 mts

Table 6.2

Regional News Bulletins Originated By AIR Stations

Name of State	Name of Station	Language	Time (Hrs.)	Duration (minutes)
Andhra	Hyderabad	Telugu	1310	10
		Urdu	1710	10
		Telugu	1815	10
	Vijayawada	Telugu	0840	10
		Telugu	1320	10
Assam	Gauhati	Assamese	0855	5
		Bodo	1640	5
		Karbi	1750	5
		Assamese	1845	10
		Nepali	1940	5
	Silchar	Dimasa	0715	10
		Bengali	1915	10
	Dibrugarh	Nepmese	1545	7
		Wanchoo	1605	7
		Adi	1700	7
		Nishi	1730	7
		Idu	1625	7
		Apatani	1755	7
		Tansa	0625	7
		Nocte	0645	7
Bihar	Patna	Hindi	1930	10
	Ranchi	Hindi	1510	10
Gujarat	Ahmedabad	Gujarati	0705	10
		Gujarati	1910	10
	Bhuj	Gujarati	1825	5
Goa	Panaji	Konkani	1900	10

Name of State	Name of Station	Language	Time (Hrs.)	Duration (minutes)
Himachal Pradesh	Simla	Hindi	1845	10
Jammu & Kashmir	Jammu	Dogri	0920	10
		Gujri	1705	10
		Dogri	1815	10
	Leh	Ladakhi	1915	10
	Srinagar	Urdu	0920	5
		Kashmiri	0925	5
		Urdu	1230	5
		Kashmiri	1235	5
		Urdu	1600	30 (slow speed)
		Kashmiri	1930	10
		Urdu	1945	10
Karnataka	Bangalore	Kannada	0705	5
		,,	1910	10
	Dharwar	,,	0705	10
Kerala	Trivandrum	Malayalam	0850	10
		,,	1230	10
		,,	1915	10
	Calicut	,,	0650	10
			1230	10
			1730	10
Madbya Pradesh	Indore	Hindi	0725	10
	Bhopal	Hindi	1425	5
Maharashtra	Bombay	Marathi	0705	10
		Konkani	0900	10
		Marathi	1445	5
		Konkani	1805	10
		Marathi	1900	10
	Pune	Marathi	0750	10
	Nagpur	Marathi	1850	10
	Aurangabad	Marathi	0705	10

Name of State	Name of Station	Language	Time (Hrs.)	Duration (minutes)
Manipur	Imphal	Manipuri	0730	5
		Kabui	1646	7
		Thadak	1710	10
		Mao	1740	7
		Thangkal	1800	10
		Manipuri	1930	15
Meghalaya	Shillong	English	0825	5
		Mizo	0905	10
		Garo	1850	10
		Khasi	1945	10
		Jaintia	1955	5
		Mizo	2005	10
Nagaland	Kohima	Nagamese	0600	5
		Sanglam	0630	5
		Yimchungur	0645	5
		Konyak	0700	5
		Phom	0715	5
		Chang	0730	5
		Zaliang	0840	5
		Kuki	0905	5
		Ao	1600	7
		Sema	1624	7
		Lotha	1648	7
		Rengma	1712	7
		Chakhe sang	1735	7
		Angami	1805	7
		Nagamese	1910	10
		English	1920	10
Orissa	Cuttack	Oriya	0705	5
		,,	1820	10
Rajasthan	Jaipur	Hindi	0905	5
		,,	1905	10
		Rajasthani	1950	10

TABLE 6.2

Name of State	Name of Station	Language	Time (Hrs.)	Duration (minutes)
Tamilnadu	Madras	Tamil	0650	10
		,,	1830	10
	Tiruchi	Tamil	1410	5
Tripura	Agartala	Tripuri	1925	10
		Bengali	1945	10
Uttar Pradesh	Lucknow	Urdu	1430	5
		Hindi	1755	10
		Hindi	1920	10
	Gorakhpur	Hindi	0720	10
Union Territories	Aizawal	Mizo	1830	10
	Chandigarh	Punjabi	1810	10 (for Jullundur)
		Hindi	1810	10 (for Rohtak)
	Delhi	Hindi	1930	5 (for Yuv Vani)
		Hindi	1950	10
		English	2115	10 (for Yuv Vani)
	Panaji	Konkani	1920	10
	Pondicherry	Tamil	1805	10
	Port Blair	Hindi	0755	5
		Nicobari	1630	5
		Hindi	1905	10
West Bengal	Calcutta	Bengali	0735	5
		,,	0835	5 (for Yuv Vani)
			1002	3
		,,	1230	3 (Rural)
		,,	1430	5
		,,	1805	5
		Santhanl	1835	3 (Rural)
		Bengali	1950	10
		,,	2035	5 (For Yuv Vani
		,,		
	Kurseong	Nepali	1805	10

TABLE 6.3

Listening to main Hindi News Bulletins
(Percentage of respondents)
December 1977

Zone/Station covered	Urban			Rural		
	No. of respondents	0800 hrs.	2045 hrs.	No. of respondents	0800 hrs.	2045 hrs.
North Zone						
Delhi . . .	700	60.7	53.4	350	44.9	49.4
Jullundur . .	692	47.7	35.3	342	23.4	22.2
Simla . . .	684	79.7	74.7	348	68.7	71.6
Jaipur . . .	700	66.4	66.7	340	52.1	55.0
TOTAL .	2776	63.6	57.5	1380	47.3	49.6
Central Zone						
Lucknow . .	700	56.0	52.9	350	24.0	31.1
Patna . . .	582	87.5	69.4	255	83.9	69.0
Bhopal . .	699	72.8	76.5	350	66.3	78.9
TOTAL .	1981	71.2	66.1	955	55.5	58.7

Zone/Station covered	Urban			Rural		
	No of respon-dents	0 00 hrs.	2045 s.	No of respon-dents	0800 hrs.	2045 hrs.
East Zone						
Gauhati . .	699	22.5	9.6	350	16.9	12.6
Agartala . .	678	5.2	1.8	311	3.5	2.3
Calcutta . .	700	5.6	5.3	350	0.3	2.3
Cuttuck . .	63	14.5	5.5	318	9.4	3.1
TOTAL .	2710	11.9	5.6	1329	7.6	5.2
West Zone						
Bombay . .	700	18.9	19.7	348	8.0	13.5
Ahmedabad .	662	13.0	14.0	344	9.0	9.3
TOTAL .	1362	16.0	17.0	692	8.5	11.4
South Zone						
Hyderabad . .	683	9.4	14.0	350	6.6	3.4
Madras . .	698	2.9	3.0	349	—	—
Bangalore . .	700	13.7	11.1	350	5.4	6.3
Trivandrum . .	.696	6.3	2.7	350	4.9	1.7
TOTAL .	2777	8.1	7.7	1399	4.2	2.8

TABLE 6.4

Listening to main English Bulletins
(Percentage of respondents)
December, 1977.

Urban

Station covered	General respondents			Educated respondents		
	No. of respondents	8.10 AM	9.00 PM	No. of respondents	8.10 AM	9.00 PM
North Zone						
Delhi . . .	700	8.9	7.1	416	14.9	12.0
Jullundur . .	692	14.3	7.7	479	20.7	11.1
Simla . . .	684	24.1	21.8	472	35.0	31.6
Jaipur . . .	700	11.4	11.9	469	17.1	17.7
TOTAL .	2776	14.6	12.1	1836	22.1	18.2
Central Zone						
Lucknow . .	700	18.1	16.0	536	23.7	20.9
Patna . . .	582	32.0	19.6	454	41.0	25.1
Bhopal . . .	699	8.2	5.7	466	12.2	8.6
TOTAL .	1981	18.7	13.4	1456	25.4	18.3

Station covered	General respondents			Educated respondents		
	No. of respondents	8.10 AM	9.00 PM	No. of respondents	8.10 AM	9.00 PM
East Zone						
Gauhati . .	699	23.5	14.0	466	36.8	22.0
Agartala . .	678	23.3	11.4	472	33.5	16.3
Calcutta . .	700	4.7	10.9	533	6.2	14.3
Cuttack . .	633	16.0	7.6	350	28.9	13.7
TOTAL . .	2710	16.8	11.0	1821	25.3	16.6
West Zone						
Bombay . .	700	13.1	29.6	492	18.7	42.1
Ahmedabad .	662	5.6	7.9	391	9.5	13.3
TOTAL .	1362	9.5	19.0	883	14.6	29.3
South Zone						
Hyderabad . .	683	26.9	35.9	445	41.3	55.0
Madras . .	698	13.0	30.1	389	23.4	54.0
Bangalore . .	700	40.4	36.6	518	54.6	49.4
Trivandrum . .	696	27.9	37.1	486	39.9	53.1
TOTAL .	2777	27.1	34.9	1838	40.9	52.7

Note : Educated respondent has been taken as one who has passed High School.

TABLE 6.5

Listening to Central News Bulletins in Regional languages
(Percentage of respondents)
December, 1977

Station covered	Time of broad-cast (hours)	Language of bulletin	Perceived listening		Average day listening	
			U	R	U	R
North Zone						
Jullundur	0830	Punjabi	9.4	10.8	4.3	5.0
	1340	Punjabi	4.8	7.9	2.0	4.1
	1930	Punjabi	12.9	37.4	2.2	9.6
East Zone						
Gauhati	0705	Assamese	64.2	80.9	41.3	54.3
	1310	Assamese	27.9	42.0	12.7	23.1
	1905	Assamese	—	—	22.6	22.9
Agartala	0725	Bengali	86.4	78.8	51.3	55.9
	1330	Bengali	33.9	50.8	8.6	36.7
	1935	Bengali	81.3	83.0	46.2	51.1
Calcutta	0725	Bengali	47.9	46.3	29.1	19.1
	1330	Bengali	23.7	30.3	12.0	12.0
	1935	Bengali	58.6	76.9	24.6	33.7
Cuttack	0715	Oriya	71.7	60.4	52.9	28.3
	1320	Oriya	45.0	37.4	34.8	14.8
	1915	Oriya	63.3	61.9	37.4	19.5

U—urban; R—rural

TABLE 6.5

Station covered	Time of broad-cast (hours)	Language of bulletin	Perceived listening		Average day listening	
			U	R	U	R
West Zone						
Bombay	0830	Marathi	23.4	14.1	17.9	8.3
	1330	Marathi	12.9	17.0	10.6	8.0
	2005	Marathi	28.4	55.2	17.9	22.1
Ahmedabad	0745	Gujarati	34.1	33.7	31.7	26.2
	1320	Gujarati	39.4	46.2	31.1	31.1
	1950	Gujarati	23.7	27.0	13.9	18.9
South Zone						
Hyderabad	0705	Telugu	70.6	74.9	37.8	31.7
	1230	Telugu	36.0	53.4	23.9	19.4
	1905	Telugu	50.5	82.0	25.6	26.3
Madras	0715	Tamil	74.9	84.8	54.4	51.6
	1240	Tamil	37.7	58.2	27.9	36.1
	1915	Tamil	65.9	89.4	38.3	52.4
Bangalore	0735	Kannada	76.0	77.1	55.6	40.6
	1310	Kannada	36.9	44.0	31.1	19.4
	1935	Kannada	61.9	76.6	38.7	30.6
Trivandrum	0725	Malayalam	72.6	81.1	40.4	49.7
	1250	Malayalam	46.3	49.4	27.4	33.4
	1925	Malayalam	74.3	84.0	29.6	36.0

TABLE 6.6

Listening to Regional News Bulletins
(Percentage of respondents)
December, 1977

Station covered	Time of broad-cast (hours)	Language	Perceived listening		Average day listening	
			U	R	U	R
North Zone						
Delhi	1950	Hindi	3.6	18.9	0.9	10.6
Jullundur	1810	Punjabi	10.3	20.5	1.9	8.5
	1820	Hindi	0.7	2.9	0.6	0.9
Simla	1845	Hindi	46.3	68.1	25.2	31.3
Jaipur	0905	Hindi	2.0	6.8	0.7	2.4
	1905	Hindi	16.9	28.2	3.9	7.4
	1915	Rajasthani	8.3	18.8	1.7	5.6
Central Zone						
Lucknow	0905	Hindi	2.6	6.0	1.0	0.6
	1920	Hindi	16.7	43.1	8.0	9.7
Patna	1820	Hindi from Ranchi	8.2	14.1	8.8	15.7
	1930	Hindi	71.3	91.0	50.5	53.3
Bhopal	0905	Hindi	—	—	1.4	10.9
	1905	Hindi	35.8	60.0	4.4	—

Station covered	Time of broadcast (hours)	Language	Perceived listening		Average day listening	
			U	R	U	R
East Zone						
Gauhati	0855	Assamese	54.9	69.7	24.6	25.4
	1845	Assamese	49.5	73.4	19.9	15.1
Agartala	1925	Tripuri	1.6	0.6	3.8	8.0
	1950	Bengali	17.3	33.1	19.3	35.4
West Zone						
Ahmedabad	0850	Gujarati	15.9	14.8	8.9	11.3
	1910	Gujarati	33.4	31.1	17.1	14.2
South Zone						
Hyderabad	0820	Telugu	47.7	59.1	—	—
	1815	Telugu	43.5	64.3	—	—
	1750	Urdu	9.5	4.9	—	—
Madras	0650	Tamil	66.5	83.1	—	—
	1830	Tamil	53.3	82.8	—	—
Bangalore	0705	Kannada	50.7	56.0	39.7	20.0
	1840	Kannada	49.6	70.3	32.3	22.3
	0650	Malayalam	82.2	95.1	45.1	52.6
	1230	Malayalam	62.5	69.7	35.6	43.1
	1815	Malayalam	78.2	86.3	31.8	41.1

TABLE 6.7

Location of AIR Correspondents & Stringers (PTCs) (sectioned) at places not covered by RNUs

Andhra	Visakhapatnam (R), Chittor, Cuddapah, Guntur, Kurnool, East Godavari, Nizamabad, Karimnagar, Nellore, Srikakulam.
Assam	Tezpur (R), North-Lakhimpur, Sibsagarh, Nowgong, Goalpuri, Karbi-Anglog, North-Cachar Hills.
Bihar	Muzaffarpur (R), Dhanbad (R), Kotihar, Bhagalpur, Gaya, Sahersa, Nalanda, Nawadah, Begusarai, East Champaran, Santhal Parganas, Rohtas, Bhojpur, Monghyr, Samastipur, Madhubani, Vaishali, East Champaran, Saran, Palaman, Siwan, Girdhi, Singhbhuru, Sitaman, Gopalganj, Darbhanga, Hazaribagh, Purnea, Aurangabad.
Gujarat	Rajkot (R), Surat, Dang, Banas-Kantha, Bharuch, Vadodra, Junagarh.
Haryana	Rohtak (R), Ambala, Mohindergarh, Karnal, Jind, Gurgaon, Bhiwani, Sirsa, Sonepat, Hissar, Kurukoshetra.
Himachal Pradesh	Dharamsala (R), Sirmaul, Solan, Mandi, Kulu, Una, Chamba, Hamirpur, Bilaspur.
Jammu & Kashmir	Anantnag (R), Baramula, Doda, Udampur, Rajouri, Kathua, Poonch.
Karnataka	Belgaon (R), South Kanara, Mysore, Shimoga, Bijapur, Bellary, Gulbarga.
Kerala	Cochin (R), Allepey, Kottayam, Cannanore, Palghat, Malapuram, Quilon, Trichur.
Madhya Pradesh	Raipur (R), Rewa, (R). Bilaspur, Jabalpur, Ratlam, Chhatarpur, Sagar, Durg, Bastar, Raigarh, Gwalior, Surguja, Ujjain.

Maharashtra	Amravati, Ahmednagar, Akola, Buldana, Jalgaon, Ratnagiri, Sholapur, Sangali, Satara, Parbhani, Nasik.
Manipur	Manipur North, East, West and South.
Meghalaya	West Garo Hills, Janitia Hills.
Nagaland	Tuensang, Mokokehung.
Orissa	Sambalpur (R), Puri, Ganjan, Koraput, Mayurbhanj, Sundergarh, Dhankanel, Balasore, Bolangir, Keonj, jamitiahar, Kalahandi, Bondh-Khondamals.
Punjab	Jullundur (R), Ludhiana, Faridkot, Ferozepur, Hoshiarpur, Patiala, Sangrur, Kapurthala, Ropar, Amritsar, Bhatinda and Gurdaspur.
Rajasthan	Udaipur (R), Jodhpur (R), Ajmer, Pali, Nagaur, Alwar, Bikaner, Sriganganagar, Barmer, Banswara, Jaisalmer and Kota.
Tamil Nadu	Coimbatore (R), Madurai (R), Chingelput, Thanjavur, Salem, Tirunelveli, Nilgiri, Kanyakumari, North Arcot.
Tripura	North Tripura, South Tripura.
Uttar Pradesh	Kanpur (R), Agra (R), Pauri (R), Nainital, Aligarh, Jhansi, Farrukhabad, Dehradun, Rai-Barelli, Mirzapur, Bareilly, Bijnor, Faizabad, Meerut, Pratapgarh, Saharanpur, Tehri, Mathura, Hardoi, Banda, Almora, Uttarkashi, Chamoli and Bulandshahr.
Union Territories	Itanagar, Siang, Bomdilla, Tawang, Lohit, Tirap, Subansiri, in Arunachal Pradesh. Bicholim, Mareala Margo & Vasco in Goa. Lungbi, Saiha, Champhai & Demegiri in Mizoram. Dilgliour, Mayabunder, Carnicobar, in great Nicobar. Ranghat & Nancowrie in Andaman & Nicobar Islands. Karaikal, Karawati (Lakshadeep).
West Bengal	Darjeeling (R), Asansol, Durgapur, Midnapur, Howrah, Hoogli, Parulia, Jalpaiguri, Cooch-Bihar, Murshidabad, Nadia, Malda, Birbhum, Bankura, West Dinajpur, 24 Parganas & Kalimpong.

(R) stands for Regular (Full time) Correspondents who are members of the CIS.

TABLE 7.1

Details of Rural/Farm Broadcasts from AIR Stations on 1-1-1981

S. No.	Name of State/Union Territory	Name of Station	Duration of rural programmes per day (in mts.)	Duration of farm B' casts per day (in mts).	No. of Radio Rural Forum/ Charcha Mandals on 1-1-1981	No. of Community sets
1.	ANDHRA PRADESH	Cuddapah	—	45	94	180
		Hyderabad	20	60	Nil	2198
		Vijayawada	25	55	96	100
		Visakhapatnam	25	50	149	2636
2.	ASSAM	Gauhati	18	42	Abolished by State Govt.	302
		Dibrugarh	30	—	—	—
		Silchar	15	30	—	—
3.	BIHAR	Patna	30	35	1715	850
		Ranchi	30	35	—	—
		Bhagalpur	30	35	—	—
		Darbhanga	—	35	—	—
4.	GUJARAT	Ahmedabad/ Baroda	—	42	—	—
		Bhuj	20	As in Rajkot	—	—
		Rajkot	15	45	1459	3000
5.	HARYANA	Rohtak	30	5 (mts.) As in Delhi.	—	—
6.	HIMACHAL PRADESH	Simla	55	40	—	—

S. No.	Name of State/Union Territory	Name of Station	Duration of rural programmes per day (in mts.)	Duration of farm B' casts per day (in mts.)	No. of Radio Rural Forum/ Charcha Mandals on 1-1-1981	No. of Community sets
7.	JAMMU & KASHMIR	Srinagar	40	30	—	—
		Jammu	30	30	22	637
8.	KARNATAKA	Bangalore	25	45	1427	4081
		Dharwar	55	30	525	498
		Gulbarga	25	55	—	—
		Mangalore	30	20	—	—
9.	KERALA	Calicut	—	55	—	—
		Trichur	20	35	115	1585
		Trivandrum	30	—	—	—
10.	MADHYA PRADESH	Bhopal	45	—	—	—
		Gwalior	45	30	873	121
		Indore	30	30	315	—
		Jabalpur	—	30	320	214
		Raipur	20	35	—	—
		Rewa	50	15	361	20
		Chhattarpur	—	65	—	—
		Ambikapur	45	15	—	—
11.	MAHARASHTRA	Nagpur	15	45	1664	—
		Parbhani/ Aurangabad	30	45	7	—
		Pune	75	35	722	—
		Jalgaon	25	35	—	—
		Ratnagiri	42	40	—	1753
12.	MANIPUR	Imphal	30	40	—	—
13.	MEGHALAYA	Shillong	—	—	—	—

S. No.	Name of State/Union Territory	Name of station	Duration of rural programmes per day (in mts.)	Duration of farm B' casts per day (in mts.)	No. of Radio Rural Forum/ Charcha Mandals on 1-1-1981	No. of Community sets
14.	NAGALAND	Kohima	25	15	2	1009
15.	ORISSA	Cuttack	15	46	706	1398
		Jeypore	75	40	255	—
		Sambalpur	55	45	876	1388
16.	PUNJAB	Jullundur	40	45	—	—
17.	RAJASTHAN	Jaipur	66	32	167	—
		Udaipur	—	50	121	121
		Jodhpur	—	As in Jaipur	—	—
		Suratgarh	45	20	—	—
18.	TAMILNADU	Coimbatore	20	35	—	—
		Madras	—	50	1500	—
		Tirunelveli	—	50	—	—
		Tiruchirapalli	25	65	1500	—
19.	TRIPURA	Agartala	15	30	—	—
20.	UNION TERRITORIES	Delhi	40	40	—	—
		Panaji	—	35	300	256
		Pondicherry	—	—	—	—
		Port Blair	40	5	—	—
21.	UTTAR PRADESH	Lucknow	40	25	1380	—
		Gorakhpur	30	40	577	—
		Rampur	65	20	300	—
		Najibabad	30	35	—	—
		Varanasi	30	50	500	150
22.	WEST BENGAL	Calcutt	25	63	2448	2093
		Kurseong	20	15	90	90

PROFORMA—I

TABLE 8.1

AIR External Services

Service	Target area	Time of broadcast (IST)	Local time in target area	Power of transmitters used SW	MW	Reception condition
Burmese	Burma	0615-0645	0715-0745	100; 100; 50	1000	Fair to Good. Quality better in upper Burma
		1645—1745	1745—1845	250; 100	—	
Chinese (Cantonese, Kuyou)	N.E. China	0315—0415	0545—0645	100 ; 50	1000	Fair to good.
		1745—1845	2015—2115	250; 100	1000	
Indonesian	Indonesia	1415-1515	1645—1745	250; 100	—	Fair to good..
French	Burma,	1645—1700	1745—1800	250; 100	—	Fair to good.
	Thailand		1815—1830			
	Laos		1815—1830			
	Cambodia		1815—1830			
	Vietnam		1815—1830			
Sinhala	Sri Lanka	1815—1845	1815—1845	50; 50	—	Good/Fair
Nepali	Nepal	0700—0730	0710—0740	250; 100; 20	1000	Good
	Bhutan	1230—1300	1240—1310	100; 100	—	Good
		1930—2010	1940—2020		1000	Good

Service	Target area	Time of broadcast (IST)	Local time in target area	Power of transmitters used SW	MW	Reception condition
Tibetian	Tibet	0745—0800	0805—0820	250; 100; 100	1000	Good/Fair as reported by AIR stations bordering Tibet.
	(near parts)	1800—1845	1820—1905	250; 100	1000	
Hindi	Burma	0430—0530	0530—0630	100; 100; 50	1000	Fair in Malaysia. Good/Fair in Bangkok & Singapore.
	Thailand		0600—0700			
	Malaysia		0630—0730			
	Indonesia		0700—0800			
	Vietnam		0630—0730			
	Singapore		0600—0700			
	Laos		0600—0700			
	Cambodia		0600—0700			
Tamil	Burma	0530—0615	0630—0715	100; 100; 50	1000	Fair in Malaysia Good/Fair in Bangkok and Singapore.
	Thailand		0700—0745			
	Malaysia		0730—0815			
	Indonesia		0800—0845			
	Vietnam		0730—0815			
	Singapore		0730—0815			
	Laos		0700—0745			
	Cambodia		0700—0745			
Tamil	Burma	1700—1800	1800—1900	100	—	Fair in Malaysia & Bangkok and good at Singapore.
	Thailand		1830—1930			
	Malaysia		1900—2000			
	Indonesia		1930—2030			
	Vietnam		1900—2000			
	Singapore		1900—2000			

	Laos		1830—1930			
	Cambodia		1830—1930			
Pushtu	Afghanistan	0745—0830	0645—0730	250; 100	—	Fair/Good
		2000—2115	1900—2015	—	1000	Good
Dari	Afghanistan	0830—0915	0730—0815	250; 100	—	Fair
		1900—2000	1800—1900	—	1000	Good
Persian	Iran	0930—1000	0730—0800	250; 100	—	Fair to good.
		2145—2315	1945—2115	250; 100	—	Fair to good.
Russian	Russia (South West of Moscow)	2145—2245	1915—2015	250; 100	—	Fair to good.
Arabic	Saudi Arabia	1000—1030	0730—0800	250; 100	—	Fair/good in Egypt and Kuwait.
	Egypt		0630—0700			
	Lebanon		0630—0700			
	Syria		0630—0700			
	Jordan		0630—0700			
	Iraq		0730—0800			
	U.A. Emirates		0830—0900			
Arabic	Saudi Arabia	2315—0115	2045—2245	250; 100	—	Fair/good in Egypt and fair in Kuwait.
	Egypt		1945—2145			
	Lebanon		1945—2145			
	Syria		1945—2145			
	Jordan		1945—2145			
	Iraq		2045—2245			
	U.A. Emirates		2145—2345			

Service	Target area	Time of broadcast (IST)	Local time in target area	Power of transmitters used SW	MW	Reception condition
French	**N.W. Africa**	0015—0100		100; 100	—	Fair in Ghana
	Tunisia		1945—2030			
	Algeria		1845—1930			
	Morocco		1845—1930			
	Mauritania		1845—1930			
	Guinea		1845—1930			
	Senegal		1845—1930			
	Ghana		1845—1930			
	Mali		1845—1930			
	Chad		1945—2030			
	Togoland		1845—1930			
	Nigeria		1945—2030			
	Ivory Coast		1945—2030			
	Gambia		1845—1930			
Swahili	**E. Africa**	2045—2145	1815—1915	100; 100	—	Fair in Kenya Uganda & Tanzania
	Kenya		Do.			
	Bthopia					
	Somalia					
	Zambia					
	Uganda					
	Tanzania					
	Zaire					
Hindi	-do-	0900—0945	0630—0715	250; 100	—	No report
Hindi	-do-	2145—2230	1915—2000	100; 100	—	Poor

Gujarati	-do-	0945—1000	0715—0800	250; 100	—	
	-do-	2230—2315	2000—2045	100; 100	—	
Konkani	-do-	1000—1015	0805—0815	250; 100	—	No report
GOS-I	E & S. E Asia	0415—0645		250; 100	—	Fair in Malaysia & Bangkok
	Burma		0515—0745	250; 100; 50	—	Good/Fair in Singapore.
	Thailand		0545—0815			
	Malaysia		—			
	Singapore		0615—0845			
	Vietnam		0615—0845			
	Laos		0545—0815			
	Cambodia		0545—0815			
	Indonesia		0645—0915			
GOS-I	N.E. Asia	0415—0645		250; 100; 50	—	Fair in Japan and China.
	Japan, North-East Part of China, Korea		0745—1015 0645—0915			
GOS-II	N.E. Asia	1530—1630	1900—2000	250; 100; 100	—	Fair in Japan & China
	Japan, North-East part of China, Korea		1800—1900			
	Australia &	1530—1630	1930—2030	250; 100; 50	—	Good/Fair in Australia & fair in New Zealand.
	New Zealand		2200—2300			

Service	Target area	Time of broadcast (IST)	Local time in target area	Power of transmitters used SW	MW	Reception condition
GOS-III	**South-East Asia**	1900—2030		250; 100		Good to fair in Malaysia, Bangkok and Singapore.
	Burma		2000—2130			
	Thailand		2030—2200			
	Cambodia		2030—2200			
	Malaysia		2100—2230			
	Singapore		2100—2230			
	Indonesia		2130—2300			
GOS-IV	**West Asia**	2315—000				
	Saudi Arabia		2045—2130	250 ; 100	—	Fair in Kuwait
	Egypt		1945—2030			
	Lebanon		1945—2030			
	Syria		1945—2030			
	Jordon		1945—2030			
	Iraq		2045—2130			
	UA Emirates		2145—2230			
	Kuwait		2045—2130			
GOS-IV	**East Africa**	2315—0115		100 ; 100	—	Fair/Good in Kenya
	Kenya		2045—2345			
	Ethopia		-do-			
	Somalia		-do-			
	Uganda		-do-			
	Tanzania		-do-			

GOS-IV	**N.W. Africa**	0115-0215		100; 100	—	Fair in Ghana
	Tunisia		2045—2145			
	Morocco		1945—2045			
	Mauritania		1945—2045			
	Ghana		1945—2045			
	Mali		1945—2045			
	Chad		2045—2145			
	Togoland		1945—2045			
	Nigeria		2045—2145			
	Ivory Coast		2045—2145			
	Gambia		1945—2045			
GOS-IV	**UK & West Europe**	0015—0400 0130—0400		250; 100; 50 100	—	Good/Fair in UK & Austria.
	U.K.		1845—2230 2000—2230		—	
	Germany		1815—2300 2030—2300		—	Good in Germany
	Switzerland		1915—2300 2030—2300		—	Fair in Switzerland
	Belgium		1915—2300 2030—2300			
GOS-IV	Australia & New Zealand	0215—0400	0615—0800 0845—1030	250; 100;50		Good/Fair in Australia & fair in New Zealand

Service	Target area	Time of broadcast (IST)	Local time in target area	Power of transmitters used		Reception condition
				SW	MW	
Urdu	Pakistan	0545—1000	0515—0930	—	1000; 100	Fair/Good in Pakistan
		0700—1000	0630—0930	50	—	
		1400—1700	1330—1630	20	1000; 100	
		2000—0100	1930—0030	10	100	
		2145—0100	2115—0030	—	1000	
Sindhi	Pakistan	1730—1830	1700—1800	10	100	Fair/Good in Pakistan
Baluchi	Baluchistan	1830—1900	1800—1830	100	—	No report

Note: The reception conditions indicated in column 7 are based on the latest reports and refer to the frequency which is best received at the specified location of the monitoring station.

TABLE 8.2

Statement of Listeners' Letters Received From 1976 to 1980.

S. No.	Services	1976	1977	1978	1979	1980
I.	EUROPEAN LANGUAGES					
1.	General Overseas Service .	1614	8042	6840	6197	4772
2.	French	45	72	60	35	58
3.	Russian	1774	1497	1113	576	507
II.	INDO-PAK LANGUAGES					
4.	Urdu—Target Area .	21734	14315	12262	11328	9666
	Non-Target Area . .	150702	144988	147565	141041	163950
5.	Punjabi	11453	7753	16036	12461	16610
6.	Sindhi	8861	10180	9782	9475	12406
7.	Baluchi	973	1138	594	2208	6795
8.	Bengali.	..	..	2048	4380	4934
III.	LANGUAGES OF NEIGHBOURING COUNTRIES.					
9.	Nepali	46693	38853	39883	63728	68278
10.	Tibetan	4544	4700	6211	5115	5175
11.	Burmese	12556	15044	17309	14484	11812
12.	Sinhali	96	230	291	389	511

S. No.	Services	1976	1977	1978	1979	1980
IV.	EAST ASIAN LANGUAGES.					
13.	Chinese	14	12	16	22	18
14.	Indonesian	1640	2596	3090	4122	4404
15.	Thai	70	104	40	372	568
V.	WEST ASIA LANGUAGES					
16.	Arabic	3165	4871	4730	4662	4890
17.	Persian	21894	17574	4895	3319	5320
18.	Pushtu	40376	56341	53188	38607	22950
19.	Dari	3124	7284	6032	5001	5050
VI.	AFRICAN LANGUAGES					
20.	Swahili.	1846	1979	1377	1653	3290
VII.	SERVICES FOR INDIAN OVERSEAS.					
21.	Hindi (Eastern) . .	2256	3525	3694	5490	4075
22.	Hindi (Western) . .	2068	2985	1873	2776	2139
23.	Gujarati	967	878	428	19	..
24.	Tamil	3005	3038	2320	2441	2445
	TOTAL	351470	347994	341677	340001	360623

TABLE 8.3

Number of Sw Transmitters deployed

S. No.	Name of the country Name of stations	No. of languages in which prog. is broadcast	Approx. hours of prog. per week	Number of SW transmitter deployed: Power less than 20 kw	Power 20 kw or less than 100 kw	Power 100 kw or less than 200 kw	Power 200 kw or less than 350 kw	Power 350 kw or more	Total	No. of relay station
1.	Radio Moscow	63	1844.30	—	22	65	48	15	150	4
2.	Voice of America	38	1120	2	36	28	51	8	126	9
3.	Radio Peking	43	975	16	27	4	2	2	51	—
4.	BBC	42	833	2	5	30	26	—	63	7
5.	Deutsche-welle	31	547	1	7	22	11	8	49	5
6.	Radio Australia	10	1081	3	3	7	4	—	17	—
7.	Radio France	6	917	1	—	12	—	8	21	—
8.	All India Radio	25	364.35	1	4	8	2	—	15	—
9.	Radio Pakistan	14	169.40	6	2	5	2	—	15	—
10.	Radio Japan	21	101.50	3	3	8	—	—	14	—

Note :—Information based on (1) World Radio TV Handbook (ii) IFRB HF tentative schedule (iii) The World's radio broadcasting station.

TABLE 9.1

Details of Educational Broadcasts by AIR Stations as on 1-1-1982

Name of State/ Union Territory.	Name of the Station and Target Audience	Language	Frequency per week	Duration Per day (in mts.)	Numbers of radio sets in schools
Andhra Pradesh	1. *Hyderabad*				
	Primary	Telugu	5	15	Primary—2000
	Secondary	Telugu	6	20	Secondary—3500
		English	3	20	
	Teachers	Telugu	1	15	
		English	(One fortnight)	15	
	2. *Vijayawada*				
	Primary	Telugu	5	15	—
	Secondary	Telugu	7	20	Secondary—5000
		English	..	..	
	Teachers	Telugu	1	15	
		English	..	..	
	3. *Visakhapatnam*				
	Primary		(As in Vijayawada)		
	Secondary		-do-		
	Teachers		-do-		

Assam	1. *Gauhati*				
	Primary	Assamese	6	20	
	Secondary	Assamese	6	15	
		English	—	—	
	Teachers	Assamese	3	15	
		English	—	—	
	2. *Dibrugarh*				
	Primary	Assamese	6	20	
	Secondary	Assamese	6	15	
		English	—	—	
	Teachers	Assamese	3	15	
		English	—	—	
Bihar	1. *Patna*				
	Primary	Hindi	4	20	Primary—2000
	Secondary	Hindi	5	20	Secondary—1000
		English	—	—	
	Teachers	Hindi	1	20	
		English	—	—	
	2. *Ranchi*	(Relays Patna Station programmes)			—
	3. *Darbhanga*	(Relays Patna Station programmes)			—
Gujarat	1. *Ahmedabad*				
	Primary	Gujarati	5	15	—
	Secondary	Gujarati	5	20	Secondary—2302
		English	—	—	
	Teachers	Gujarati	1	20	—
		English	—	—	

Name of State/ Union Territory	Name of the Station and Target audience	Language	Frequency per week	Duration Per day (in mts.)	Numbers of radio sets in school
	2. *Rajkot*				
	Primary	Gujarati	5	45	—
	Secondary	Gujarati	5	—	
		English	—	—	
	Teachers	Gujarati	1	30	
	3. *Bhuj* :				
	Primary	(Relays Rajkot Station programmes)			
	Secondary		-do-		
	Teachers		-do-		
Haryana	1. *Rohtak*				
	Primary	Hindi	1	20	—
	Secondary	Hindi	4	20	Secondary—954
		English	—	—	
	Teachers	Hindi	1	10	
		English	—	—	
Himachal Pradesh	1. *Simla*				
	Primary	—	—	—	
	Secondary	Hindi	5	20	Secondary—456
		English	—	—	
	Teachers	Hindi	1	20	
		English	—	—	
Jammu & Kashmir	1. *Srinagar*				
	Primary	Mother tongue	1	20	

	Secondary	Mother tongue	5	20	Secondary—581
		English	—	—	
	Teachers	Mother tongue	1	15	
		English	—	—	
J. & K.	2. *Jammu*				
	Primary	Nil	—	—	—
	Secondary	Hindi	6	20	
		English	—	—	
	Teachers	Hindi	1	15	
		English	—	—	
Karnataka	1. *Bangalore*				
	Primary	Kannada	5	20	Primary—3500
	Secondary	Kannada	5	20	Secondary—3500
		English	—	—	
	Teachers	Kannada	1	25	
		English	—	—	
	2. *Dharwar*				
	Primary	Kannada	5	20	—
	Secondary	Kannada	5	20	—
		English	—	—	
	Teachers	Kannada	1	25	
		English	—	—	
	3. *Bhadrawati*				
	Primary	Kannada	(As in Bangalore)		
	Secondary		-do-		
	Teachers		-do-		

Name of Station/ Union Territory	Name of the Station and Target Audience	Language	Frequency per week	Duration Per day (in mts.)	Numbers of radio sets in schools
Kerala	1. *Trivandrum*				
	Primary	Malayalam	2	15	Primary—9534
	Secondary	Malayalam	3	—	Secondary—1906
		English	—	—	
	Teachers	Malayalam	5	15	
		English	—	—	
	2. *Calicut*				
	Primary	Malayalam	2	15	—
	Secondary	Malayalam	3	20	—
		English	—	—	
	Teachers	Malayalam	5	20	
Madhya Pradesh	1. *Bhopal*				
	Primary	—	—	—	
	Secondary	Hindi	6	20	—
	Teachers	Hindi	1	20	—
		English	—	—	
	2. *Indore* 3. *Jabalpur* 4. *Gwalior* 5. *Rewa* 6. *Chhatarpur* 7. *Raipur* 8. *Ambikapur* 9. *Jagdalpur*	As in Bhopal			

Maharashtra	1. *Bombay*				
	Primary	Marathi	3	20	Primary— 3393
	Secondary	Marathi	8	20	—
		English	—	—	
	Teachers	Marathi	1	20	
		English	—	—	
	2. *Pune*				
	Primary	Marathi	7	20	Primary—3000
	Secondary	Marathi	4	20	Secondary—3000
		English	—	—	
	Teachers	Marathi	1	20	
		English	—	—	
	3. *Aurangabad*				
	Primary	Marathi	8	20	Primary—900
	Secondary	Marathi	2	—	Secondary—900
		English	—	—	
	Teachers	Marathi	1	20	
		English	—	—	
	4. *Nagpur*				
	Primary	Marathi	7	20	—
	Secondary	Marathi	1	—	—
		English	—	—	
	Teachers	Marathi	1	20	
		English	—	—	

Name of State/ Union Territory	Name of the Station and Target Audience	Language	Frequency per week	Duration Per day (in mts.)	Numbers of radio sets in schools
Maharashtra (contd.)	5. *Sangli*				
	Primary	Marathi	7	20	Primary—3000
	Secondary	Marathi	4	20	Secondary– 3000
		English	—	—	
	Teachers	Marathi	1	20	
		English	—	—	
	6. *Jalgaon*				
	Primary	Marathi	(As in Bombay)		
	Secondary	Marathi	Do.		
		English			
	Teachers	Marathi	Do.		
		English			
	7. *Ratnagiri*				
	Primary	Marathi	Do.		
	Secondary	Marathi	Do.		
		English			
	Teachers	Marathi	Do.		
Manipur	*Imphal*				
	Primary	Manipuri	1	10	Primary—587
	Secondary	—	—	—	—
	Teachers	—	—	—	—

Meghalaya	*Shillong*				
	Primary	Nil.	—	—	—
	Secondary	—	—	—	—
		English	4	20	
	Teachers	English	2	20	
Mezoram	*Aizwal*	(No Educational Broadcast programmes)			
Nagaland	*Kohima*				
	Primary	(Nil in mother tongue)			Primary—
	Secondary	English	5	20	Secondary—198
	Teachers	English	1	10	
Orissa	1. *Cuttack*				
	Primary	Oriya	6	20	—
	Secondary	Oriya	7	20	—
		English	—	—	
	Teachers	Oriya	1	15	
		English	—	—	
	2. *Jeypore*				
	Primary	Oriya	6	20	
	Secondary	Oriya	7	20	
		English	—	—	
	Teachers	Oriya	1	15	
		English	—	—	

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Name of State/ Union Territory.	Name of the Station and Target Audience	Language	Frequency per week.	Duration per day (in mts.)	Numbers of radio sets in schools
Orissa—*contd.*	3. *Sambalpur*				
	Primary	Oriya	6	20	
	Secondary	Oriya	7	20	
		English	—	—	
	Teachers	Oriya	1	15	
		English	—	—	
Punjab	*Jullundur*				
	Primary	Punjabi	4	20	Primary—600
	Secondary	Punjabi	8	20	Secondary—1500
		English	—	—	
	Teachers	Punjabi	1	10	
		English	—	—	
Rajasthan	1. *Jaipur*				
	Primary	Hindi	1	20	—
	Secondary	Hindi	4	20	Secondary— —
		English	—	—	
	Teachers	Hindi	1	20	
		English	—	—	
	2. *Udaipur*				
	Primary	Hindi	1	20	
	Secondary	Hindi	4	20	
		English	—	—	
	Teachers	Hindi	1	20	
		English	—	—	

Rajasthan—*contd.*	3. *Bikaner*				
	Primary	Hindi	1	20	—
	Secondary	Hindi	4	20	—
		English	—	—	
	Teachers	Hindi	1	20	
		English	—	—	
Tamil Nadu	1. *Madras*				
	Primary	Tamil	5	20	Primary—28,920
	Secondary	Tamil	1	20	Secondary—2,955
		English	—	—	
	Teachers	Tamil	2	20	
		English	—	—	
	2. *Tiruchirapalli*				
	Primary	Tamil	5	20	Primary—24,413
	Secondary	Tamil	5	25	Secondary—7,462
		English	—	—	
	Teachers	Tamil	2	20	UNICEF has provided 4208 sets in 1980 for schools
		English	—	—	
	3. *Coimbatore*				
	Primary	Tamil	5	20	Primary —
	Secondary	Tamil	5	25	Secondary —
		English	—	—	
	Teachers	Tamil	2	20	
		English	—	—	

Name of State/ Union Territory.	Name of the Station and Target Audience	Language	Frequency per week	Durtion per day (in mts.)	Numbers of radio sets in schools
Tamil Nadu—*contd.*	4. *Tirunelveli*				
	Primary	Tamil	5	20	
	Secondary	Tamil	5	25	
		English	—	—	
	Teachers	Tamil	2	20	
		English	—	—	
Tripura	*Agartala* : Primary	—	(Information not available)		
	Secondary	—			
	English				
	Teachers	—			
	English				
Union Territories	1. *Delhi*				
	Primary	Hindi	2	20	Primary—400
	Secondary	Hindi	4	20	Secondary—800
		English	—	—	
	Teachers	Hindi	3	20	
		English	—	—	
	2. *Pondicherry*				
	Primary	(Nil in mother tongue)			Primary—52
	Secondary	Tamil	5	20	Secondary—26
		English		—	
	Teachers	Tamil	—	—	
		English	—	—	

Union Territories—*contd.*	3. *Port Blair*				
	Primary	Nil	..	..	
	Secondary	Hindi	6	20	—
		English	..	..	
	Teachers	..	..	..	
	4. *Panaji*				
	Primary	Konkani	1	20	Primary—15
	Secondary	Konkani	2	20	Secondary—15
		English	2	20	
	Teachers	Konkani	1	20	
		English	..	..	
Uttar Pradesh	1. *Lucknow*				
	Primary	Nil.	..	..	Primary—400
	Secondary	Hindi	6	20	Secondary—4000
		English	..	..	
	Teachers	Hindi	..	..	
	2. *Allahabad*				
	Primary	(As in Lucknow)			
	Secondary	(As in Lucknow)			
	Teachers	(As in Lucknow)			
	3. *Varanasi*				
	Primary	(As in Lucknow)			
	Secondary	(As in Lucknow)			
	Teachers	(As in Lucknow)			
	4. *Rampur*				
	Primary	(As in Lucknow)			
	Secondary	(As in Lucknow)			
	Teachers	(As in Lucknow)			

Name of state/ Union Territory.	Name of the Station ane Target Audience	Language	Frequency per week.	Duration Per day (in mts.)	Nnmbers of radio sets in schools
Uttar Pradesh—*contd.*	5. *Gorakhpur*				
	Primary				
	Secondary		(As in Lucknow)		
	Teachers				
	6. *Najibabad*				
West Bengal	1. *Calcutta*				
	Primary	—	—	—	Primary—4,667
	Secondary	Bengali	10	20	Secondary—4,667
		English			
	Teachers	Bengali	2	15	
		English	—	—	
	2. *Siliguri*				
	Primary	Bangla	—	—	
	Secondary	Bengali	20	20	
		English	—	—	
	Teachers	Bengali	2	15	
		English	—	—	
	3. *Kurseong*				
	Primary	Nil.	—	—	
	Secondary	Nepali	6	20	Secondary—34
		English	—	—	
	Teachers	Nepali	(1 in a fortnight)	20	
		English	—	—	

TABLE 10.1

Current Rates for Spot Advertisements

Time Category	Duration in seconds	I Bombay Calcutta Delhi	II Ahmedabad Bangalore Hyderabad Kanpur Madras Pune	III Allahabad Dharwar Indore Jaipur Jullundur Lucknow Nagpur Trivandrum Vijayawada	IV Bhopal Chandigarh Patna Rajkot Tiruchirapalli	V Calicut Cuttack Jodhpur Ranchi Srinagar
		Rs.	Rs.	Rs.	Rs.	Rs.
Super A Special	7	150	110	80	70	60
	10	200	160	120	100	80
	15	300	250	170	150	120
	20	400	320	250	130	170
	30	600	450	340	300	250
Super A	7	120	90	70	60	50
	10	180	130	100	80	60
	15	240	180	140	120	100
	20	320	260	200	170	130
	30	480	360	280	240	200
A	7	80	60	50	40	30
	10	110	80	70	60	50
	15	160	120	100	80	70
	20	210	140	120	110	90
	30	320	240	200	160	140
B	7	60	40	40	30	30
	10	80	60	50	40	40
	15	120	90	80	60	50
	20	160	130	100	80	70
	30	240	180	140	110	110

NOTE : 25% extra for fixed spots, special positions and time checks.

TABLE 10.2

Current Rates for Sponsored Programmes

	I		II		III		IV		V	
Duration in minutes	Week day	Sun-day	Week day	Sun-day	Week day	Sun-day	Week day	Sun-day	Week day	Sun-day
	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.
10 .	800	1200	600	900	580	870	560	840	530	800
15 .	1200	1800	900	1350	870	1300	840	1260	800	1200
30 .	2400	3600	1800	2700	1740	2600	1680	2510	1600	2400

TABLE 11.1

Names of artists in Radio Sangeet Sammelan during 1977 to 1981

S. No.	Name	Type
1.	Anant Lal & Party	Shahnai
2.	Parveen Sultana	Vocal
3.	Munawwar Ali Khan	Vocal
4.	S. Balachander	Veena
5.	D.K. Datar	Violin
6.	C. Saroja & C. Lalitha	Vocal
7.	Rajan Mishra & Sajan Mishra	Vocal
8.	Uma Shankar Mishra	Sitar
9.	M.L. Vasanthakumari	Vocal
10.	Malabika Kanan	Vocal
11.	Raghunath Seth	Flute
12.	Ghulam Mustafa Khan	Vocal
13.	Nivruttibua Sarnaik	Vocal
14.	Mehmood Mirza	Sitar
15.	Alathur S. Srinivasa Iyer	Vocal
16.	M.P.N. Sethuraman & M.P.N. Ponnuswamy	Nagaswaram
17.	Kumar Gandharva	Vocal
18.	Padmavati Shaligram	Vocal
19.	K.V. Narayanaswamy	Vocal
20.	Prapancham Sitaram	Flute
21.	Sheik Hussain Saheb	Clarionet
22.	Amjad Ali Khan	Sarod
23.	A. Subba Rao	Vocal
24.	K.S. Narayanaswamy	Veena
25.	T.T. Seetha	Vocal
26.	Bismillah Khan & Party	Shahnai
27.	Bhimsen Joshi	Vocal
28.	Shiv Kumar Sharma	Santoor
29.	Nirmala Areon	Vocal
30.	Budhaditya Mukherjee	Sitar
31.	Prabha Atre	Vocal
32.	M. Balamuralikrishna	Viola

S. No.	Name	Type
33.	Radha & Jayalakshmi	Vocal
34.	Imrat Hussain Khan	Sitar
35.	Sheila Dhar	Vocal
36.	Jaya Biswas	Sitar
37.	R. Pichumani	Veena
38.	Sreerangam Gopalaratnam	Vocal
39.	Hariprasad Chaurasia	Flute
40.	Kishori Amonkar	Vocal
41.	T. Rukmini	Violin
42.	Seerkazhi S. Govindarajan	Vocal
43.	Brij Bhushanlal Kabra	Guitar
44.	Gangubai Hangal	Vocal
45.	Satyadev Pawar	Violin
46.	Tejpal Singh & Surinder Singh	Vocal
47.	Samta Prasad	Tabla
48.	Asad Ali Khan	Been
49.	Hira Devi Mishra	Vocal
50.	Ashok Roy	Sarod
51.	Basavraj Rajguru	Vocal
52.	Rita Ganguly	Vocal
53.	Indrani Bhattacharya	Sitar
54.	AIR Vadya Vrinda (Madras Unit)	
55.	Madurai S. Somasundaram	Vocal
56.	Lakshmi Shankar	Vocal
57.	V.G. Jog	Violin
58.	M.V. Ramanamurthy	Vocal
59.	T.M. Thyagarajan	Vocal
60.	Sheik Chinnamoula Saheb	Nagaswaram
61.	Sunil Mukherjee	Sarod
62.	Prabhudev Sardar	Vocal
63.	T.N. Krishnan	Violin
64.	Maharajapuram Santhanam	Vocal
65.	Debabrata Chaudhury	Sitar
66.	Hafeez Ahmed Khan	Vocal
67.	M.V. Varahaswamy	Gottuvadiam
68.	V. Ramachandran	Vocal
69.	N.S. Srinivasan	Flute
70.	R.K. Srikantan	Vocal
71.	Chittibabu	Veena

TABLE 11.1

S. No.	Name	Type
72.	Mani Krishnaswamy	Vocal
73.	Ranganayaki Rajagopalan	Veena
74.	D.K. Pattammal	Vocal
75.	Buddhadev Dasgupta	Sarod
76.	Jitendra Abhisekhi	Vocal
77.	Mushtaq Ali Khan	Sitar
78.	Lalgudi G. Jayaraman	Violin
79.	Nandlal Ghosh	Sarod
80.	Ram Chattur Mallick	Vocal
81.	Madurai T.N. Seshagopalan	Vocal
82.	T.S. Sankaran	Flute
83.	M.S. Subbulakshmi	Vocal
84.	Gopal Krishna	Vichitra Veena
85.	Nasir Zahiruddin Dagar & Nasir Fairyazuddin Dagar	Vocal
86.	Ali Ahmed Hussain & Party	Shahnai
87.	Prakash Wadhera	Flute
88.	Naina Devi	Vocal
89.	Jagannath Pacherwal & Party	Shahnai
90	Dinkar Kaikini	Vocal
91.	Emani Sankara Sastri	Veena
92.	Devendra Murdeshwar	Flute
93.	Mani Prasad	Vocal
94.	M.S. Ramanathan	Vocal
95.	A.K.C. Natarajan	Clarionet
96.	Arvind Parikh	Sitar
97.	S.P. Natarajan	Sitar
98.	Voleti Venkateswarulu	Vocal
99.	M. Chandrasekharan	Violin
100.	Jayalakshmi Santhanam	Vocal
101.	Jagdish Prasad Pandit	Vocal
102.	Shobha Gurtu	Vocal
103.	Manilal Nag	Sitar
104.	Vijay Raghav Rao	Flute
105.	Sharafat Hussain Khan	Vocal
106.	Sikkil V. Kunjumani & N. Neela	Vocal
107.	Bahadur Khan	Sarod
108.	L.K. Pandit	Vocal

S. No.	Name	Type
109.	S.R.D. Muthukumaraswamy & S.R.D. Vaidyanathan	Nagaswaram
110.	Sabri Khan	Sarangi
111.	Nasir Aminuddin Dagar	Vocal
112.	N. Rajam	Violin
113.	Binapani Mishra	Vocal
114.	Kishan Maharaj	Tabla
115.	Sisirkona Dhar Chowdhury	Violin
116.	Niaz Ahmed & Fayyaz Ahmed	Vocal
117.	Srikant Bakre	Vocal
118.	Kalyani Roy	Sitar
119.	Sulochana Brahaspati	Vocal
120.	C. Krishnamurthy	Veena
121.	Nadunuri Krishnamurthy	Vocal
122.	Sharan Rani	Sarod
123.	N. Ramani	Flute
124.	R. Vedavalli	Vocal
125.	Malati Pande	Vocal
126.	T.R. Subrahmaniam	Vocal
127.	Thanjavur K.P. Sivanandam & Sarada Sivanandam	Veena
128.	Puducode K. Kishnamurthy	Vocal
129.	Abdul Halim Jaffer Khan	Sitar
130.	Zarin Daroowala	Sarod
131.	Pandit Maniram	Vocal
132.	B.N. Suresh	Flute
133.	Mallikarjun Mansoor	Vocal
134.	Cuddalore M. Subramaniam	Vocal
135.	Ramnarain	Sarangi
136.	B.V. Raman & B.V. Lakshmanan	Vocal
137.	Sarfaraz Hussain Khan	Vocal
138.	Bimal Mukherjee	Sitar
139.	Siyaram Tiwari	Vocal
140.	Chhatrapati Singh	Pakhawaj
141.	M.S. Balasubrahmanya Sarma	Vocal
142.	Domada Chitti Abbayi	Nagaswaram
143.	Ramesh Prem	Vichitra Veena
144.	V.L. Janakiram	Veena
145.	Daya Shankar & Party	Shahnai
146.	Rasik Lal Andharia	Vocal

TABLE 11.2

Political Leaders whose Anniversaries are observed by AIR Stations

1. Mahatma Gandhi	:	Both birth & death anniversary
2. Jawaharlal Nehru	:	-do-
3. Lal Bahadur Sastri	:	-do-
4. Netaji Subhash Chandra Bose	:	Birth anniversary
5. Sardar Vallabhahai Patel	:	-do-
6. Dr. Rajendra Prasad	:	-do-
7. Maulana Abul Kalam Azad	:	Death Anniversary
8. Lokmanya Tilak	:	-do-
9. Dr. B.R. Ambedkar	:	Birth Anniversary
10. Jai Prakash Narain	:	-do-

FIVE—YEARLY

1. M.G. Ranade
2. Gopal Krishna Gokhale
3. Pherojshah Mehta
4. Dadabhai Naorcji
5. Lala Lajpat Rai
6. C.F. Andrews
7. Surendra Nath Banerjee
8. Chittaranjan Das
9. Motilal Nehru
10. Srinivasa Sastri
11. Vithalbhai Patel
12. P.V. Srinivasa Iyer
13. S. Satyamurti
14. Salem Vijayraghavachariar
15. Madan Mohan Malaviya
16. Annie Besant
17. Govinda Ballabh Pant

18. B.C. Roy
19. Shyama Prasad Mukherjee
20. M.S. Aney
21. T. Prakasam
22. C.N. Annadurai
23. Sardar Bhagat Singh
24. Kasturba Gandhi
25. Hakim Ajmal Khan
26. U. Gopabandhu Das
27. Tarun Ram Phukan
28. Dr. Zakir Hussain
29. Fakhruddin Ali Ahmad
30. Dr. Ram Manohar Lohia
31. C. Rajagopalachari
32. V.V. Giri
33. K. Kamaraj

TABLE 12.1

National Programme of Talks (English) 1981

S. No.	Title of Talk/Discussion	Speaker/Participants
1.	JUDICIAL REFORMS	
	Reforming Bar Structure	Justice R.L. Narsimha, Daniel Latifi, Shivpojan Singh
	Reforms in Judicial Procedure	Justice D.A. Desai, Dr. S.N. Jai Shyamala Papu and Soli Sorabje
	Alternative Dispute Settlement	Prof. N.R. Madhav Menon
	Reorientation of Judges	Justice G.D. Khosla, Justice V.S. Deshpande, Prof. D.K. Singh and G.L. Sanghi
	Restructuring the Civil Procedure Code	Ashok Mehta, H.R. Khanna, Har Dayal Hardy and Justice S.N. Kumar
2.	THE LEGACY OF ISLAM IN INDIA A series of talks	
	Political Philosophy	Prof. Mushir-ul-Hassan
	Philosophy and Mysticism	Dr. Gurbachan Singh Talib
	Science and Medicine	Hakim M.A. Razzack
	Art and Literature	S.A. Ali
	Architecture	Mulkraj Anand
	Customs, Dress and Cuisine	Imtiaq Ahmed
3.	THE SIXTH PLAN	
	Resources and Plan Strategy	Man Mohan Singh, Prof. Raj Krishna, Swaminathan S. Iyer, Dr. B.M. Bhatia.
	Alleviating Poverty	Dr. Swaminathan, E.P.W. De Costa, Balraj Mehta and Dr. S. Chakravarty.

S. No.	Title of Talk/Discussion	Speaker/Participants
	New Thrust in Industry	Mahammod Fazal
	Modernising Agriculture	Dr. M.S. Swaminathan
	Improving Quality of Life	P. P. Triwedi, Rami Chabra, Dr. Ashish Bose and Prof. P.N. Madan
	Towards Rural Growth	Dr. Man Mohan Singh, Dr. R.J. Chelliah, C.H. Hanumantha Rao and Bhanu Pratap Singh.
	Critical Infrastructure	D.V. Kapoor, Prof. M.G.K. Menon, M.S. Gujral and Prem Shankar Jha.
4.	NON-Alignment A series of talks	
	Non-alignment—A concept	Sardar Swaran Singh
	Contemporary International Relations and Non-alignment	A.K. Damodaran
	New International Economic Order	L.K. Jha
	Role of Media in the Non-aligned Movement	D.R. Mankekar
	Scientific Cooperation	A. Rehman
	Defence	K. Subramanyam
	Pooling man power Resources	K.K. Bhargava
	Economic Cooperation	Prof. Grijesh Pant
	Retrospect and Prospect	T.N Kaul
5.	ROLE OF PRIVATE SECTOR IN INDIAN ECONOMY Discussion	Mohd. Fazal, Dr. Bharat Ram, Dr. B.C. Nath and Sumer Kaul
6.	FILMS AND NATIONAL INTEGRATION Symposium	Aruna Vasudev
7.	PRESS AND NATIONAL INTEGRATION Symposium	S. Nihal Singh
8.	ALTERNATIVE SOURCES OF ENERGY Discussion	S.N. Ghosh, R.P. Khosla, Maheshwar Dayal and Balraj Mehta.

S. No. Title of Talk/Discussion	Speaker/Participants
9. CRIME AGAINST WOMEN Feature	Aruna Vasudev
10. POPULATION PERSPECTIVE Discussion	Rami Chhabra, Dr. AshishBose, Satpat Mittal and T.K. Oomen
11. INFLATION AND OUR ECONOMY Discussion	E.P.W. De Costa, Dr.N.C.B. Nath, Dr. D.R. Gupta, R.C. Ummet
12. INDUSTRIAL DEVELOPMENT A FRESH LOOK: Discussion	Charat Ram, I.Z. Bhatty and N.S. Nagamathan
13. FOREIGN TRADE AND OUR ECONOMY Discussion	P.C. Joshi, Prof. K.A. Nazvi, Swaminathan S. Aiyer and Prof.N. Parthasarathy
14. CHALLENGES TO OUR ENVIRONMENT Discussion	S.Z. Qasim, S.N. Ghosh, S.K Roy and Rajni Kothari
15. INDIA'S ATOMIC ENERGY PROGRAMME Talk	Dr. .V.N. Meckoni

NATIONAL PROGRAMME OF TALKS (HINDI) 1981

1. RASHTRI EKTA KO CHUNOTIYAN	
Keshetriya Swayaatta Ki Mang	S.S. Mahapatra, Dr. C.P. Bhamb, Salman Khursheed, P.K. Tripath i
Arthik Vikas Men Rashtriya Drishti Ka Abhav	Dr. Kamal Nayan Kabra
Bhasa Ka Moh	P.V. Narsimha Rao
Sampradayikta	Dr. Zoe Ansari
2. GARIBI KYON—EK VISHLESHAN A series of talks	
Garibi Ka Nirdharan	T.N. Chaturvedi
Itihasik Pariprekshya	Dr. Bipin Chandra
Aaj Ke Sandarbh Men	Prof. M.V. Mathur
Garibi Ka Nivaran-Kuch Sujhav	Prof. Moonis Raza

S. No. Title of Talk/Discussion	Speaker/Participants
3. DHARAM AUR US KE MANAVIYA SANDARBH A series of talks	
Islam	Prof. Mushir-ul-Haq
Isai Dharm	Father Kamil Bulke
Jain Dharm	Muni Vidya Nand Ji,
Buddha Dharm	Dr. Govind Chandra Pande
Hindu Dharm	Dr. Vidya Nivas Mishra
4. VYAKTI KI SWATANTRATA	
Samajik Kshetra Men Rajneetik Chhetra Men Arthik Kshetra Men	A series of programmes based on interviews by G.K. Kaul
5. VIGYAN AUR MANAV MULYA A series of talks	
Naitikta	Dr. Prabhakar Machwe
Yuddh Aur Shanti	Jainendra Kumar
Ishwar	Dr. Satya Prakash
6. SWADESHI PRATIBHA VIDESHI AKARSHAN	
Doctor Engineer Vaigyanik	Programme based on interviews
7. ABADI AUR VIKAS A series of talks	
Jan Swasthya	Kripa Narain
Shiksha	Dr. S.K. Mitra
Audyogik Vikas	R.K. Kaul
8. BHARTIYATA KI MERI PEHCHAN A series of talks by eminent persons	
	Mahadevi Verma Prof. Nurul Hasan Bhadanta Anand Kaushilyan Father Kamil Bulke Amrita Pritam R.R. Diwakar

TABLL 12.2

National Programme Of Plays Broadcast in the Years 1980-81

S. No.	Title and language of play	Author	Adapter
1.	YAATRI (Dogri)	Madan Mohan Sharma	Original
2.	NYAYA DAND (Bengali)	'Jarasandh'	Onkar Sharad
3.	HANUSH (Hindi)	Bhisham Sahani	Chiranjit
4.	HAATHI AUR PHANDI (Assamese)	Munin Bhuiyan	Original
5.	STRIKER (Bengali)	Moti Nandi	Original
6.	SOORDAS (Hindi) (Based on his novel 'Rang Bhoomi')	Munshi Prem Chand	Vishnu Prabhakar
7.	BADHKE BAAD (Oriya)	Jagan Nath Das	Original
8.	GHERE SE BAHAR (Tamil)	Su. Samudram	Va. Pandiarson
9.	JADEN (Malayalam)	M. Rama-krishnan	Poojapura K.S. Nayar
10.	KHEMI (Gujarati)	Ram Narayan Vishwanath Pathak 'Duiref'	B..S. Bhatnagar
11.	KHUSHNUMA SUBAH (Bengaii)	Mrityunjay Maity	Original
12.	KAUSALYA (Telugu)	P. Satyanarayan Moorthy	Prashant Pande
13.	KANWAR SAHEB (Hindi)	Gopal Das	Originai
14.	YAHOODI KI LADKI (Urdu)	Agha Hashra Kashmiri	Urmil Kumar Thaplial

S. No.	Title and language of play	Author	Adapter
15.	JEEVAN KA ANTIM CHHOR (Konkani)	Pundalik Narayan Naik	Original
16.	MOINA SAMVAD (ASSAMESE)	Tarun Saikia	Original
	DO PHOOL JOOHI KE (Kashmiri)	Hridaya Kaul Bharati	Original
17.	AGNICHARKA (Malayalam)	C.L. Jose	Original
18.	SEEMABADDHA (Bengali)	Shankar	Kshiti Mukhopadhyaya
19.	APKI BETI (Tamil)	Malligai Kannan	Original
20.	AAJ KI SHAKUNTALA (Kannada)	Adya Rangacharya	Original
21.	ANUTTARIT PRASHNA (Sindhi)	Anand Khemani	Bharat Ratna Bhargava
22.	GHARONDA (Hindi)	Dr. Shankar Shesh	Original

TABLE 12.3

Patel Memorial Lectures

Year	Subject	Speaker
1955	The Good Administrator	C. Rajagopalachari
1956	The New Era of Science	Dr. K.S. Krishnan
1957	The Unity & Diversity of life	Prof. J.B. Haldane
1958	Educational Reconstruction of India	Dr. Zakir Hussain
1959	No lecture	
1960	The State and Society in later Middie Ages	Dr. Tara Chand
1961	A Philosophy of Life	Dr. Verrier Elwin
1962	Resurgence of India— Reformation of Revolution	K.P.S. Menon
1963	Integration and Consolidation of India	Morarji Desai
1964	The Great Integrator : The Saint Singer	Dr. V. Raghavan
1965	Secularism	M.C. Setalvad
1966	Kashmir—Retrospect and Prospect	P.B. Gajendragadkar
1967	The Physician and the Society	Dr. Jacob Chandy
1968	Gandhi—The man and his thought	Sriman Narayan
1969	Gandhi's significance as a man and thinker	Dr. K.G. Saiyidain
1970	Crisis of Higher Education in India	Dr. K.N. Raj
1971	The past and Prejudice	Dr. (Miss) Romila Thapar
1972	Science and Society	Prof. M.G.K. Menon

8 DPD/82—22

Year	Subject	Speaker
1973	Our Agricutural Future	Dr. M.S. Swaminathan
1974	The Evolution of Foreign Policy	P.N. Haksar
1975	The Communications Revolution	Dr. Narayana Menon
1976	Stability and Growth in the Indian Economy	Prof. A.M. Khusro
1977	Constitution and Socio-Economic Change	Justice Shri H.R. Khanna
1978	Science & Technology in 2000 A.D.	Dr. Jagjit Singh
1979	Gandhian Values and 20th Century Challenges (Relevance of Gandhian Economics)	Dr. J.D. Sethi
1980	A Charter for Land	B.B Vohra
1981	Tourism in India	Som N. Chib

TABLE 12.4

Dr. Rajendra Prasad Memorial Lectures

Year	Subject	Speaker
1969	Guru Nanak	Dr. Hazari Prasad Dwivedi
1970	Naya Dashakome Mahilaka Sthan	Mahadevi Verma
1971	Duniya Naye Purani	Dr. Vidya Prakash Dutt
1972	No lecture	
1973	Sanchar Aur Vikash	Dr. Shama Charan Dube
1974	No lecture	
1975	Prachin Pachim asiaye aur Bharatiya Sanskritiyon ke Saman Sandarv	Dr. Bhagawat Charan Upadyaya
1976	Mul Adhikar aur Kartavya	Dr. Pradhyamna Kumar Tripathi
1977	Byakti aur Byabastha	Sachidanand Hiranand 'Vatsayan'
1978	Bharat Me Urja Srot Ebam Sambabhana	Dr. Ajit Ram Verma
1979	Samannay Sutra—Hindi	Dr. Maduri Satyanarayan
1980	Jan Samaj Aur Sanskriti—Ek Samagra Dristi	Vishnu Prabhakar
1981	Bodhjibi aur Samajik Dwayitwa	Dr. Shiv Mangal Singh 'Suman

TABLE 13.1

Stations relaying Central News Bulletins in Urdu

Sl. No.	Station	Time of Relay
1.	Aurangabad-Parbhani	1.50 P.M. 9.15 P.M.
2.	Allahabad	8.50 A.M. 9.15 P.M.
3.	Bhopal	9.15 P.M.
4.	Bhagalpur	8.50 A.M. 9.15 P.M.
5.	Delhi	8.50 A.M. 1.50 P.M. 9.15 P.M.
6.	Darbhanga	8.50 A.M. 9.15 P.M.
7.	Gorakhpur	8.50 A.M. 1.50 P.M.
8.	Hyderabad	8.50 A.M. 1.50 P.M. 9.15 P.M.
9.	Jammu	8.50 A.M. 9.15 P.M.
10.	Jullundur	1.50 P.M. 9.15 P.M.
11.	Leh	8.50 A.M. 1.50 P.M. 9.15 P.M.

Sl. No.	Station	Time of Relay
12.	Lucknow	8.50 A.M. 9.15 P.M.
13.	Patna	8.50 A.M. 9.15 P.M.
14.	Rampur	8.50 A.M. 9.15 P.M.
15.	Ranchi	8.50 A.M. 9.15 P.M.
16.	Varanasi	8.50 A.M 9.15 P.M.
17.	Srinagar	8.50 A.M. 1.50 P.M. 9.15 P.M.
18.	Simla	8.50 A.M.
	STATIONS ORIGINATING REGIONAL NEWS BULLETIN IN URDU	
1.	Srinagar	9.20 A.M. 12.30 P.M. 7.45 P.M. 4.00 P.M.
2.	Leh	7.45 P.M.
3.	Hyderabad	5.50 P.M.

TABLE 13.2

Details of Minority languages Broadcast

S. No.	Name of the State	Name of the station	Main language	Names of Minority language/dialect	Frequency and duration of Broadcasting	Population covered
1.	Andhra Pradesh	Hyderabad	Telugu	Urdu	60 mts. daily	16,01,273
				Marathi	40 mts. weekly	7,24,154
				Kannada	40 mts. weekly	1,22,625
2.	Assam	Gauhati	Assamese	Bodo	30 mts. daily	6,10,459
				Mizo	80 mts. daily	2,42,689
				Khasi	30 mts. daily	4,56,674
				Garo	45 mts. daily	3,24,197
				Karbi	30 mts. daily	1,77,195
				Jaintia	30 mts. daily	—
				Nepalese	20 mts. daily	—
		Dibrugarh		Adi	30 mts. daily	99,372
				Aptani	20 mts. daily	12,888
				Idu-Mishmi	20 mts. daily	22,561
				Mizo-Mishmi	20 mts. daily	
				Nishi	20 mts. daily	60,325
				Tag in	20 mts. daily	20,377
				Tangsa	20 mts. daily	13,546
				Wanchoo	20 mts. daily	28,650
				Noote	20 mts. daily	23,165
				Khanti	20 mts. daily	4,078
		Silchar	Bangla	Manipuri	30 mts. daily	39,344
				Dimasa	30 mts. daily	

3. Bihar	Patna	Hindi	Urdu	55 mts. daily	
			Maithili	30 mts. twice a week	
			Bhojpuri	30 mts. twice a week	
			Magahi	30 mts. twice a week	
	Darbhanga	Hindi	Maithili	60 mts. daily average	
4. Gujarat	Ahmedabad	Gujarati	Urdu	30 mts. weekly	4,98,966
			Sindhi	30 mts. daily	1,28,384
	Baroda	Gujarati	Marathi	30 mts. weekly	68,854
	Bhuj	Gujarati	Sindhi	115 mts. per week	15,290
			Kutchi	50 mts. daily	3,84,472
5. Himachal Pradesh	Simla	Hindi	Kinnari	30 mts. twice a week	
			Lahauli	15 mts. twice a week	
			Spiti	15 mts. twice a week	
			Chambiati/ Pangwali	30 mts. twice a week	
			Kuluvi	30 mts. twice a week	
			Mahasuri	30 mts. twice a week	
			Mandiali	30 mts. twice a week	
			Sirmani	30 mts. twice a week	
			Bilaspuri	30 mts. twice a week	
			Kangri	30 mts. twice a week	
6. Jammu & Kashmir	Srinagar	Urdu/Kashmiri	Punjabi	90 mts. per week	1,59,098
			Pahari	30 mts. daily	2,14,438
			Gojri	25 mts. daily	8,209
			Urdu	45 mts. daily	
	Jammu	Hindi	Dogri	180 mts. daily average	39,929
			Bhadravati	30 mts. weekly	

S. No.	Name of State	Name of the Statian	Main language	Names of Minority language/dialect	Frequency and duration of Broadcasting	Population covered
7.	Karnataka	Mangalore	Kannada	Tulu	30 mts. per week	
				Konkani	85 mts. per week	
		Bangalore	Kannada	Urdu	30 mts. weekly	6,99,658
		Dharwar-Gulbarga	Kannada	Urdu	30 mts. weekly	14,09,630
8.	Kerala	Trivandrum	Malayalam	Tamil	60 mts. weekly	2,95,929
		Calicut	Malayalam	Mahal	30 mts. daily	
9.	Madhya Pradesh	Bhopal	Hindi	Urdu	55 mts. weekly	2,48,724
				Sindhi	30 mts. weekly	39,108
		Indore	Hindi	Urdu	30 mts. weekly	4,54,889
				Marathi	30 mts. weekly	2,61,577
10.	Maharashtra	Bombay	Marathi/ Gujarati	Urdu	25 mts. daily	8,38,591
				Sindhi	60 mts. per week	2,75,875
				Gujarati	75 mts. per day average	11,59,236
				Konkani	35 mts. per day average	
		Nagpur	-do-	Urdu	30 mts. weekly	5,56,499
		Ahmedabad	-do-	Urdu	30 mts. daily	9,01,911
11.	Manipur	Imphal	Manipuri	Thadau	30 mts. daily	59,955
				Tangkhul	30 mts. daily	57,851
				Kabiri	20 mts. daily	40,257
				Mao	20 mts. daily	33,379
				Paite	20 mts. daily	24,755
				Hmar	20 mts. daily	23,312
				Vaiphei	15 mts. four times a week	12,347
				Maring	15 mts. -do-	9,735
				Anal	15 mts. three times a week	6,559

12. Meghalaya	Shillong	Khasi/Garo/ English	Jaintia	30 mts. per day	
13. Nagaland	Kohima	Nagamese/ English	Sangtam	25 mts. daily	19,100
			Konyak	25 mts. daily	72,263
			Phom	25 mts. daily	18,005
			Chang	25 mts. daily	16,007
			Zeliang	25 mts. daily	13,044
			Yinuchurger	25 mts. daily	14,086
			Kuki	25 mts. daily	
			AO	25 mts. daily	56,630
			Sema	25 mts. daily	62,984
			Lotha	25 mts. daily	35,627
			Rengma	25 mts. daily	7,828
			Chakhesang	25 mts. daily	42,799
			Angami	25 mts. daily	38,570
14. Rajasthan	Jaipur	Hindi	Urdu	15 mts. weekly	4,13,171
			Sindhi	90 mts. weekly	1,38,511
15. Tamilnadu	Madras	Tamil	Telugu	351 mts. per week	10,16,881
			Malayalam	30 mts. per week	
			Kannada	30 mts. per week	53,867
16. Tripura	Agartala	Bangalee	Tripuri	45 mts. daily	

S. No.	Name of the State	Name of the station	Main language	Name of Minority language/dialect	Frequency and duration of Broadcasting	Population covered
17.	Union Territories	Delhi	Hindi	Urdu	40 mts. daily	
				Punjabi	60 mts. daily	
				Brij	20 mts. daily	
		Pondicherry	Tamil	French	3 mts. per month	
		Port Blair	Hindi	Bangalee	65 mts. daily average	
				Tamil	27 mts. daily average	
				Telugu	27 mts. daily average	
				Malayalam	27 mts. daily average	
				Nicobari	30 mts. daily	30,433
		Panaji	Konkani	Marathi	20 mts. daily average	
				Portuguese	30 mts. weekly average	
18.	Uttar Pradesh	Lucknow	Hindi	Urdu	20 mts. daily	26,28,626
		Rampur	Hindi	Urdu	60 mts. weekly	18,33,321
		Gorakhpur	Hindi	Urdu	40 mts. weekly	10,14,978
		Najibabad	Hindi	Garhwali	50 mts. daily	
				Kumaone	50 mts. daily	
		Mathura	Hindi	Brij	55 mts. per day	
19.	West Bengal	Calcutta	Bangala	Urdu	30 mts. weekly	7,94,641
				Santhali	30 mts. daily	
		Kurseong	Nepalese	Sikkimese	15 mts. daily	
				Bhutanese	30 mts. daily	
				Tibetan	45 mts. daily	

TABLE : 14.1

Particulars of Yuv-Vani Programmes Broadcast by AIR Stations on 1-1-1982

S. No.	Name of Station	Frequency	Language	Duration	Timings
1.	Agartala	Wednesday	Bengali	20 mts	6.10 PM to 6.30 P.M.
2.	Ahmedabad-Baroda	Daily	Gujarati	25 mts	8.05 PM to 8.30 PM
		Sunday	,,	30 mts	12.00 Noon to 12.30 PM
3.	Aizwal	Monday & Tuesday	Mizo	20 mts	6.40 PM to 7.00 PM
4.	Allahabad	Daily	Hindi 90% English 10%	30 mts	5.30 PM to 6.00 PM
	In Rural programme on Tuesdays		Hindi	15 mts	5.15 PM to 5.30 PM
5.	Aurangabad	Daily	Marathi	20 mts	5.30 PM
6.	Ambikapur	Daily	Hindi 50% Dialects 50%	30 mts	5.30 PM
7.	Bangalore	Wednesdays	Kannada English	40 mts	7.45 PM—8.00 PM 8.05 PM—8.30 PM
		Sundays	-do-	45 mts	2.10 PM—2.30 PM 8.05 PM—8.30 PM
8.	Bhadravati	Relays Bangalore programmes			

S. No.	Name of Station	Frequency	Language	Duration	Timings
9.	Bhagalpur	Daily	Hindi	35 mts	5.30 PM
10.	Bhopal	Daily	Hindi Urdu English	55 mts	5.30 PM to 6.05 PM 6.15 P.M to 6.35 PM
11.	Bhuj	Thursday Friday IV Sunday	Gujarati -do-	30 mts 30 mts	6.30 PM 8.00 PM
12.	Bikaner	Daily	Hindi & Rajasthani		5.05 PM
		Mon-Tues-Thurs Friday Sunday		55 mts 25 mts 30 mts	Originated
		Wed. & Saturday		30 mts	Relayed from Jaipur.
13.	Bombay	6 days per week	English Gujarati Hindi	30 mts	6.30 PM
14.	Calcutta	Daily	Bengali Hindi English	5 hrs	7.00 AM to 9.00 AM 7.00 PM to 10.00 PM
15.	Calicut	Monday Thursday	Malayalam English	1 hr 45 mts	7.45 PM—8.45 PM 8.00 PM—8.45 PM

(During Parliament session, the programme is upto 8.30 PM only)

16. Chhatarpur	Daily	Hindi	30 mts	5.30 PM
17. Coimbatore	Thrice a week	Tamil 80% English 20%	30 mts	8.15 PM
18. Cuddapah	Weekly	Telugu	30 mts	
19. Cuttack	Daily		30 mts	6.30 PM
20. Darbhanga	Tuesday	Hindi	30 mts	5.30 PM
21. Delhi	Daily	Hindi English Urdu	6 hrs & 5 mts	7 AM to 9 AM 6.55 PM to 11 PM
22. Dharwar	Daily	Kannada 87% English 13%	30 mts	7.45 PM
23. Dibrugarh	Thursday	Assamese English	30 mts	7.45 PM
	Sunday	-do-	30 mts	2.10 PM
24. Gauhati	Daily	Assamese 98% and English 2%		5.25 PM to 7.25 PM
25. Gorakhpur	Daily	Hindi	30 mts	6.15 PM
26. Gulbarga	Daily	Kannada	28 mts	7.47 PM

(Originates on Thursdays and Saturdays and relays Dharwar on other days)

S. No.	Name of Station	Frequency	Language	Duration	Timings
27.	Gwalior	Weekly	Hindi	30 mts	5.30 PM
28.	Hyderabad	Daily	Telugu 47%		7.00 AM to 8.50 AM
			Urdu 26%	4 hours 5 mts	
		Week days	English 27%		5.30 PM to 8.00 PM
		Sundays	Additional Mid-day	49 mts	1.00 PM to 1.49 PM
29.	Imphal	I, II & III Fridays	Manipuri	30 mts	
30.	Indore	Daily	Hindi English Urdu	1 hr	5.05 PM
31.	Jabalpur	Twice a month Relays Bhopal on other days		55 mts	6.05—6.10 PM
32.	Jagdalpur	Daily	Hindi	35 mts	5.30 PM
33.	Jaipur	Daily	Hindi	55 mts	5.05 PM
34.	Jalgaon	Daily	Hindi	20 mts	5.30 PM
35.	Jammu	Daily	Hindi Urdu Dogri Punjabi English Kashmiri Bhadarwahi	6 hrs.	

36. Jeypore	Twice a week	Oriya 88% English 12%	30 mts	6.30 PM
37. Jodhpur	Sunday	Hindi	30 mts	
	Tuesday	English	25 mts	5.05 PM—5.30 PM
		Rajasthani	55 mts	5.05 PM—6.00 PM
38. Jullundur	Daily	Punjabi Hindi	1 hour	6.00 PM
39. Kohima	Wednesday	English	20 mts	8.05 PM
40. Kurseong	Sundays Wednesday Thursday Saturday	English & Hindi	30 mts	1.00 PM 3.00 PM 6.45 PM 6.45 PM
41. Lucknow	Daily	Hindi	30 mts	7.30 PM
42. Leh	Fortnightly	Ladakhi	30 mts	9.30 PM
43. Madras	Daily	Tamil & English		7.15 AM—8.00 AM 6.30 PM—7.05 PM 7.15 PM—8.00 PM 8.05 PM—8.15 PM
	Saturday			9.30 PM—10.00 PM
	Sunday			1.00 PM—1.30 PM 8.15 PM—8.30 PM
	Monday to Friday			10.30 PM—10.50 PM

S. No.	Name of Station	Frequency	Language	Duration	Timings
44.	Mysore	Twice a week	Kannada	25 mts	8.05 PM
45.	Mathura	Sunday	Hindi	30 mts	2.20 PM
46.	Nagpur	Tuesday	Marathi & Hindi	30 mts 30 mts	9.30 PM 6.15 PM
47.	Najibabad	Tuesday	Hindi 95%	30 mts	5.00 PM
		Wednesday Friday Sunday	Urdu Garhwali Punjabi } 5%		
48.	Panaji	Daily	English Marathi Konkani	30 mts	7.30 PM
49.	Patna	Daily	Hindi	2 hrs 1 hr. 45 mts on Saturdays	6.00 PM
50.	Pune	Thrice a Week	Marathi English Hindi	30 mts	10.00 PM Wed. 6.30 PM Fri. 10.00 PM Sunday
51.	Pondicherry	Wed. Friday Sunday	English Tamil	30 mts	8.00 PM 6.30 PM 8.00 PM

52. Port Blair	6 days a week	Hindi English Bengali Malayalam Tamil Telugu	15 mts	6.45 PM
53. Raipur	Daily	Hindi	35 mts	5.30 PM
54. Rajkot	Daily	Gujarati Hindi	30 mts	6.30 PM
55. Rampur	Daily	Hindi	30 mts	6.30 PM
56. Ranchi	Weekly	Hindi	30 mts	1.30 PM
57. Ratnagiri	Sunday Monday Wednesday Friday	Marathi	30 mts	5.55 PM
58. Rewa	Daily	Hindi 95% Bengali 5%	30 mts	5.30 PM
59. Rohtak	Daily	Hindi English	30 mts	5.30 PM
60. Sambalpur	Friday	Oriya	30 mts	5.15 PM
61. Sangli	Monthly	Marathi	30 mts	10.00 PM
62. Silchar	Wednesday	Bengali	30 mts	7.45 PM

S. No. Name of Station	Frequency	Language	Duration	Timings
63. Siliguri	Sunday	Bengali	15 mts	8 PM
64. Simla	Sunday	Hindi English Urdu Pahari	1 hour	10.00 AM
65. Srinagar	Daily	Kashmiri Urdu English Hindi	4 hours	6.00 PM
66. Tiruchirapalli	4 days a week	Tamil 80% English 20%	30 mts—3 days 45 mts—1 day	8.00 PM
67. Tirunelvelli	Monday	-do-	30 mts	
68. Trichur	Weekly	Malayalam 90% English 7% Hindi 3%	40 mts (film songs only)	7.35 PM
69. Trivandrum	Daily	Malayalam 82% English 18%	1 hour	6.50 PM—7.25 PM 7.35 PM—8.00 PM 1.00 PM—2.00 PM Sundays

70. Udaipur	Sunday Tuesday Friday	Hindi	55 mts	5.05 PM
71. Vijayawada	6 days a week	Telugu 90% English 10%	25 mts	6.25 PM
72. Visakhapatnam	6 days in a month	Telugu 80% English 20%	45 mts	8.00 PM

TABLE 14.2

No. of sports coverage by AIR stations in 1981

S.No.	Name of the event	Live	Recorded
1.	Aquatics/Regatta/Swimming	3	13
2.	Athletics	20	183
3.	Basket-Ball/Hand-Ball	40	57
4.	Badminton	25	111
5.	Boxing/Wrestling/Judo	3	27
6.	Cricket	383	124
7.	Cycling	1	17
8.	Foot Ball	257	84
9.	Hockey	175	38
10.	Kabbadi/Kho-Kho	17	32
11.	Mountaineering	—	6
12.	Polo	—	—
13.	Table tennis/Lawn tennis	21	7
14.	Tennis	13	80
15.	Volley-Ball	13	71
16.	Tennikoit	—	13
17.	Weight-lifting	—	2
18.	Sports activities covered in different disciplines	—	229
19.	Chess	—	2
20.	Shooting Ball	—	2
21.	Squash	—	1
22.	Archery	—	2
23.	Boat Race	2	—

TABLE 17.1

Designations and Number of AIR Staff as on 1-1-1982

Name of post	Number	Salary scale (in rupees)
1. Director General	1	3000 fixed
Additional Director General . . .	1	2500–2750
2. Deputy Director General		
Programme (Hq)	3 } 9	2000–2250
Director of news (ex-officio) . . .	1	
Regions	3	
Administration	1	
Security	1	
3. Joint Director of News	1	1800–2000
4. Director Farm & Home . . .	1	1500–2000
5. Joint Director		1300–1700
Farm & Home	1 } 2	
Family Welfare	1	
6. Deputy Director (NSD) . . .	6 } 9	1500–1800
Director Monitoring Service . . .	1	1500–1800
Foreign correspondents . . .	2	1500–1800
7. News Editor } Senior Correspondent }	51	1100–1600
Talks Officer (ESD)	3	1100–1600
8. Station Director	97	1100–1600 1500–2000
9. Asst. Station Director. . . .	114	900–1400

Name of Post	Number		Salary scale (in rupees)
10. Asst. News Editors Correspondents	51		700–1300
11. Programme Executive	615	697	
Farm Radio Reporter	60		650–1200
Extension Officer	22		700–1300
12. Reporter (Monitoring)	8		650–1200
13. Sub-Editor/Publicity Assistant	7		470–750
14. Farm Radio Reporter	90	701	425–700
Field Reporter	36		
Transmission Executive	575		
AUDIENCE RESEARCH			
1. Director of Audience Research	1		1500–2000
2. Deputy Director	6		1100–1600
3. Audience Research Officer	20		700–1300
4. Statistical Officer	1		650–1200
5. Senior Cartographer	1	7	550–900
6. Statistician	2		
7. Senior Investigator	4		
8. Statistical Assistant	9	50	425–700
9. Investigator	40		
10. Supervisor	1		
11. Statistical Computer	25	29	330–560
12. Punch & Verify Operator	4		
13. Machine Operator	3	27	260–400
14. Tabulator Clerk	24		
15. Sorter	20		200–250
STAFF ARTISTS			
1. Director of Sports	1		1500–2000
2. Chief Producer	5		1300–1700
3. Deputy Chief Producer	6		1100–1600

Name of Post	Number	Salary scale (in rupees)
4. Senior Producer	33	900–1400
5. Producer	214	650–1200
6. Science Officer	6	700–1300
7. Editor	25	650–1200
Asst. Editor	185	550–900
Sub-Editor	39	425–700
8. Announcer/Compere . . .	790	
Junior Grade		425–700
Senior Grade		550–900
Selection Grade		650–1200
9. Production Assistant . . .	320	425–700
10. Newsreader-cum-Translator . . .		
Junior Grade }	205	650–1200
Senior Grade }		1100–1600
11. TRANSLATOR—ANNOUNCER	63	
Foreign Languages		700–1300
Indian Languages		650–1200
12. Supervisor (foreign language) . .	5	1100–1600
13. MONITORS		
Indian language } . . .	29	470–750
Foreign language }		700–1300
14. CONDUCTOR (Vadya Vrinda) . .	2	1100–1600
15. MUSIC COMPOSER . . .	94	550–900
Junior Grade		550–900
Senior Grade		650–1200
Selection Grade		1100–1600

Name of Post	Number	Salary scale (in rupees
16. MUSICIAN	778	
B Grade		425–750
B (High) Grade		550–900
A Grade		650–1200
17. Translators	12	425–750
18. DRAMA VOICE	62	330–560
Junior Grade		425–700
Senior Grade		550–900
Selection Grade		
19. Musical Instrument Caretaker	2	260–400
20. General Assistant/Copist	199	
Junior Grade		260–400
Senior Grade	3065	330–560
ENGINEERING/TECHNICAL		
1. Engineer-in-Chief	1	2500–3000
2. Chief Engineer		
Planning & Development	1	
Maintenance	1 } 7	2250–2500
Regions	4	
Civil Wing	1	
3. Director of Engineering	58+4 (CCW)	2000–2250
Superintending Engineer		1500–2000
4. Deputy Director Engineering		1100–1600
Station Engineer	173	
Executive Engineer (CCW)	14	1100–1600
5. Assistant Director Engineering		700–1300
Assistant Station Engineer	327	
6. Assistant Engineer		650–1200
AIR Station	235	
CCW	65	
7. Senior Engineering Assistant	517	550–900
8. Engineering Assistant	1218	425–700

Name of Post	Number	Salary scale (in rupees)
9. Senior Technician	360	380–560
10. Diesel Technician	43	380–560
11. Mast Technician	33	380–560
Mast Technician (Selection Grade)	5	550–700
12. Technician	616	330–560
13. Draftsman		
Grade I	6+33(CCW)	425–700
Grade II	7+26	330–560
14. Foreman	1	425–750
15. Radio Supervisor	5	380–560
16 Cellotex cutter & Decorator	16	380–560
17. Carpenter	44	320–400
18. Painter	5	330–480
19. Tracer	7+31(CCW)	260–430
20. Fero Painter	1+9(CCW)	225–308
21. Diesel Engine Driver	38	260–400
22. Helper	155	210–270
23. Khalasi	36	200–250
ARCHITECTS		
1. Senior Architects	2	1500–2000
2. Architects	4	1100–1600
3. Assistant Architects	6	650–1200
MINISTERIAL POSTS		
1. Director (Administration & Finance)	1	1500–2000
2. Deputy Director of Administration		
Headquarters	3	1250–1600
AIR Station/Divisions	2	1100–1600

Name of Post	Number	Salary scale (in rupees)
3. Deputy Development Officer (Accounts)	1	1200–1600
4. Deputy Director (Administrative Training)	1	1100–1600
5. Deputy Director (Security) . .	1	700–1300
6. Officer-on-Special Deputy (Personnel)	1	1100–1600
7. Hindi Officer		
Headquarters	1	1100–1600
Stations	49	650–1200
8. Senior Analyst	1	1100–1600
9 Junior Analyst	1	650–1200
10. Inspector of Accounts	3	840–1200
11. Section Officers	30	650–1200
12. Private Secretary	1	650–1200
13. Senior Personal Assistants . . .	2	650–1040
14. Assistants	87	425–800
15. Research Assistants	2	425–800
16. Hindi Translator		
Senior	1	550–800
Junior	3	425–700
17. Personal Assistants	55	425–800
18. Stenographers		
Headquarters	40	330–560
Senior	104	425–750
Junior	300	330–560
19. Librarian		
Senior	18	380-640
Junior	70	330–560
20. Upper Division Assistant	72	330–560

TABLE 17.1

Name of Post	Number	Salary scale (in rupees)
21. Lower Division Assistant	107	260–400
Hindi Typist	49	
22. Administrative Officer		
Senior	12	650–1200
Junior	55	650–960
23. Senior Accountant	5	550–900
24. Accountant / Head Clerk / Senior Store-keeper	192	425–700
25. Motor Driver	210	260–350
26. Studio Executive	19	330–560
27. Programme Secretary	45	330–560
28. Clerk (Grade I) / Store-keeper (Junior)	792	330–560
29. Studio Attendant	73	210–270
30. Studio Guard	83	210–270
31. Library Attendant	31	210–270
32. Record Sorter	1	210–270
33. Gestetner Operator		
Junior Grade	9	200–250
Senior Grade	3	260–350
34. Daftry	173	200–250
35. Head Sweeper	1	200–250
36. Jamadar	1	200–250
37. Peon	1061	196–232
38. Farash	234	196–232
39. Sweeper	372	196–232
40. Security Guard	748	196–232

TABLE 17.2

Different Categories of Musicians Employed by AIR on 1-1-82

BOW INSTRUMENTS	
Dilruba	4
Esraj	12
Sarangi	59
Tar Sanai	1
Violin	117
Viola	1
	194

STRING INSTRUMENTS	
Gotuvadyam	4
Rabab	1
Sarod	10
Sitar	48
Tanpura	121
Veena	19
	203

PERCUSSION GROUP	
Dholak	13
Ghatam	5
Khol	2
Mridangam	48
Madal	1
Nagara	2
Pakhawaj	4
Pung	1
Jal-tarang	1
Koshta-tarang	1
Tabla	129
Others	3
	210

WIND INSTRUMENTS	
Clarionet	23
Flute	55
Shahna	4
	82

WESTERN INSTRUMENTS	
Accordian	1
Benzo	1
Guitar	17
Mandolin	5
Piano	4
	28

FOLK INSTRUMENTS	
Dotara	7
Nal	1
Kanjra	3
Manjra	1
Mandar	1
Haruk	1
Ravan-Hatha	1
Kashmiri folk	3
Ladakhi folk	6
Sufiana Musicians	3
	27

OTHERS	
Vocalists	7
Assistance in Composition	2
Unclassified	20
	29

TABLE 20.1

Recordings of Old Masters in AIR Archives

S. No.	Name of Artist	Duration
1.	Abdul Kareem Khan	20 mts
2.	Abdul Waheed Khan	120 mts
3.	Abid Husain	180 mts
4.	Alathur Brothers	620 mts
5.	Allauddin Khan	240 mts
6.	Ali Akbar Khan	720 mts
7.	Ajodya Prasad	120 mts
8.	Amir Khan	1020 mts
9.	Arunachalam Karukurchi	280 mts
10.	Aasd Ali Khan	60 mts
11.	Bade Ghulam Ali Khan	840 mts
12.	Badi Moti Bai	80 mts
13.	Beharebua G.R.	300 mts
14.	Balasubramaniam G.N.	180 mts
15.	Barodekar Hirabai	640 mts
16.	Begum Akhtar	2460 mts
17.	Bhagawathar Kalyanakrishna	60 mts
18.	Bhole Jyotsna	100 mts
19.	Bismilah Khan & Party	1500 mts
20.	Brinda and Mukta	380 mts
21.	Bundu Khan	160 mts
22.	Chembai Vaidyanatha Bhagawathar	80 mts
23.	Chand Khan	100 mts
24.	Choubey Laxman Prasad	20 mts
25.	Chaudhury Virendra Kishore Roy	40 mts

S. No.	Na tist	Duration
26.	Chowdiah T.	240 mts
27.	Dabir Khan Mohd.	40 mts
28.	Daggar Brothers Nasir Zahiruddin, Nasir Faiyazuddin	600 mts
29.	Desigar M.M. Dandapani	80 mts
30.	Faiyaz Khan	1700 mts
31.	Farhat Jahan Biboo	20 mts
32.	Kumar Gandharav	200 mts
33.	Ghosh Pannalal	720 mts
34.	Girija Devi	140 mts
35.	Hafeez Ali Khan	300 mts
36.	Hirji Bai Doctor	60 mts
37.	Hangal Gangubai	340 mts
38.	Hussanlal Pandit	40 mts
39.	Iyengar Ariyakudi Ramanuja	760 mts
40.	Iyengar Dorai Swamy	160 mts
41.	Iyer Karaikudi Sambasiva	400 mts
42.	Iyer Madurai Mani	620 mts
43.	Iyer Musiri Subramanya	100 mts
44.	Iyer Semangudi Srinivasa	500 mts
45.	Iyer T.K. Jairama	1660 mts
46.	Jaddan Bai	20 mts
47.	Joshi Bhimsen	560 mts
48.	Joshi Datto Pant K.	60 mts
49.	Joshi Gajanan Rao	1240 mts
50.	Kabra Damodar	160 mts
51.	Kanthy Maharaj	60 mts
52.	Kerkar Kesharbai	20 mts
53.	Khadim Hussain Khan & Latafat Hussain Khan	40 mts
54.	Krishnan Ramnad	80 mts
55.	Lahiri Chimoy	40 mts

S. No.	Name of Artist	Duration
56.	Mhahalingam T.R.	160 mts
57.	Malik Ram Chatur	80 mts
58.	Mansoor Malikarjun	1740 mts
59.	Mathur Saran Rani	380 mts
60.	Maulasaheb Sheikh Chinna	60 mts
61.	Mushra Gopal	120 mts
62.	Moitra Radhika Mohan	440 mts
63.	Mustaq Hussain Khan	760 mts
64.	Naidu Dwaram Venkataswamy	340 mts
65.	Narayana Swamy K.S.	440 mts
66.	Nisar Hussain Khan	1100 mts
67.	Onkar Nath Thakur	920 mts
68.	Palghat Rama Bhagawathar	80 mts
69.	Paluskar D.V.	1420 mts
70.	Pandit Krishna Shankar Rao	300 mts
71.	Pantulu Parupalli Ramakrishnayya	180 mts
72.	Parvartikar D.R.	120 mts
73.	Pattammal D.K.	660 mts
74.	Patwardhan Vinayak Rao	760 mts
75.	Pillai Subramania Palani	40 mts
76.	Pillai P.S. Veeruswamy	200 mts
77.	Poonchwale Bala Saheb	140 mts
78.	Rajab Ali Khan	220 mts
79.	Rajan S. Mayuram	60 mts
80.	Rajamanikam Kumbakonam	40 mts
81.	Ramanathan M.D.	120 mts
82.	Ram Narayan	100 mts
83.	Rane Sarswati	40 mts
84.	Rasoolan Bai	380 mts
85.	Ratanjanker S.N.	740 mts
86.	Ravi Shanker	380 mts

S. No.	Name of Artist	Duration
87.	Raza Hussain Khan	60 mts
88.	Shakoor Khan	80 mts
89.	Sarafat Hussain Khan	540 mts
90.	Sastri Budalur Krishna Murthi	80 mts
91.	Sathur A.G. Subramaniam	80 mts
92.	Siddeswari Devi	1000 mts
93.	Subbalakshami M.S.	1500 mts
94.	Shukla Shiv Kumar	60 mts
95.	Thirakawa Ahmedjaan	180 mts
96.	Vasantha Kumari M.L.	400 mts
97.	Venkataramaiah K.S.	260 mts
98.	Vilayat Hussain Khan	2360 mts
99.	Vyas Narain Rao	160 mts
100.	Waze Ramkrishna Bua	40 mts
101.	Yusuf Ali Khan	300 mts

INDEX

ABU (Asia-Pacific Broadcasting Union), 162, 165, 166

AFP, news agency, 74

AIADMK, political party, 175

AIR Code, 15-16 (*see also* Code)

AP, US regional wire service, 77

APA, news agency, 74

Abid Husain, 226

Accountability to Parliament, 32-3

Accuracy, objectivity and, 78

Adilabad(*see* Radio stations)

Administration, 31 ; administrative and financial matters, 31; Director of, and finance, 31

Advani,L.K., 22

Advertising ; agencies, 123-4 ; code of, 124-5 ; commercial (*see also* Commercial service), 15

Advisory Committee of the Units (*see* Parthasarthy Committee)

Advisory Committees,33 (*see also* Programme Advisory Committees)

Africa, 97, 104

Afternoon transmission, 50

Agencies : accredited, 123 ; advertising , 123-4 ; news, 74-5 (*see also* News agencies

Agha Faiz (*see* Faiz, Agha)

Agricultural Information Officer, 87

Ahmedabad (*see* Radio Stations)

Aijwal (*see* Radio Stations)

Akash Bharati, 21,

Akashvani (the voice from the sky) *passim* : annual awards,19, 54 ; began, 5 ; headquarters, 28-9 ; organisation, 24-5, 28 ; policy guidelines, 80-2, social impact, 83, 130

Akashvani and Doordarshan (Commercial Services Revenue) Non-lapsable Fund (*see* Non-lapsable Fund)

Akashvani Goan Me, a progamme, 88

Akhtar, Begum (*see* Begum Akhtar)

Alexander, Horace, 226

Aligarh (*see* Radio Stations)

All India Variety Programme (AIVP; 125

Allahabad (*see* Radio Stations)

Allauddin Khan, 227

Ambikapur (*see* Radio Stations)

American Satellite (ATS 6), 19

Amirkhan, 227

Amritsar (*see* Radio Stations)

Amritsar, Television Centre, 18

Ambedkar, Dr. B.R.226

Angurbala,224

Annan Committee,25

Anniversaries, festivals and, 141

8 DPD/82—24.

Annoucements, 46

Announcers, 196

Annual Plan ,out lay and expenditure , 208

Antenna, 39 ; ground system,40

Appu's Sports Clubs, 169 (*see also* Sports)

Arabic Service ,101

Archives, 223 -9 ; Archives library, 224 ; eminent Indians, 225-6 ; freedom fighters, 226-7 ; Gandhi collections, 225 ; old masters 227-8

Armed Forces Programme, composition, 46

Artists, 55, 60, 72,131 *passim* : Casual 197-8 drama, 55-6 ; music, 56-7 ; number of 55; payments to, 61-3; plays , 62-3 ; staff, 72, 198-9

Asian Broadcasting Union, 188

Asian Games, Ninth, 29, 166, 168 (*see also* Sports)

Asian-Pacific Broadcasting Union (ABU), 162,165,166

Asian Programme for Educational Innovation for Development (APE ID), 117

Asian Relations Conference, (New Delhi) , 225

Aspects of Indian Music ; 130, 136

Assistant Editor, 196,197

Assistant Station Director, (ASD), 24, 25, 191, 195

Audience research, 30 71, 122 , 172, 181-9: action points , 187-8 ;

Audience Research Director, of (DAR), 183 ; Audience Research Officer, (ARO), 183 ; 184 ; Audienie Research units Hyderabad 181-2 ;

Audience Research units funntions of, 182 ; checks, 185 -6 Communication Research, 188-9, operation, 184; organisation, 183-4 ; research methods, 184-5 ; special studies, 188-7 ; surveys, list of, 181-2

Audition, 55-60,197

Aurangabad (*see* Radio Stations)

Australia, 97

Autonomy, 20-6, 21,32 ; 26

Auxiliary Centres, 13, 15, 20

Awadhi, 156

Award, annual, 54

Babbarjan, 224

Bade Gulam Ali Khan,227

Banda,203

Banerjee, Subhodh, 15

Bangalore (*see* Radio Stations)

Bangladesh, 97

Bargeets, 138,150

Barnes, Charles, 6

Baroda (*see* Radio Stations)

Barodekar, 227

Bardoloi, Kamvira Nutinchandra, 226

Baul, 138

Begum Akhtar,227

Bengal, 3,4,

Bengali, Second World War news bulletin in, 7

Batar Jagat, 3

Bhabha, Dr. Homi, 226
Bhagawater, Chambai V, 227
Bhai Shaila, 224
Bharat Electronics Ltd, 208
Bhave, Vinoba (*see* Vinoba Bhave)
Bhoj Puri, 156
Bhopal (*see* Radio Stations)
Bhubaneshwar (*see* Radio Stations)
Bhuj, 13,139,155
Bhutan, 97; Bhutanese,155
Bhutto, Zulfikar, Ali, 75
Bihu songs, 138
Birla House,225
Bokhari, Ahmed Shah, 8, 138
Bombay,1-2, 3 4,7 8, (*see also* Radio Stations) ; Bombay Television Centre,8
Bose,Subhash Chandra,225
Braj, 156
Brajmadhuri, 156
Britain, 25
British Broadcasting Corporation (BBC), 5, 75, 99, 100, 188 ; expansion of, 9 11 ; political coverage trends, 170
Broadcasting Satellite Service,44
Buck, Pearl S, 225
Buddha Parinirvana,10
Bundeli, 156
Bundelkan, 203
Burma,97
Burrakatha, 138,150

Cadre Review Committee, 85
Calcutta,1,2,3,4,7,8,119,139,153, 169, 172 (*see also* Radio Stations)
Calcutta Radio Club (*see* Clubs)
Canada, 25
Casual artists, 197-8 (*see also* Artists)
Cenbal Board of Advisory Committee,4
Central Broadcasting Advisory Committee, 4
Central Bulletins, 68-71
Central Drama Unit, Delhi, 142
Central Information Service (CIS), 72, 73, 104
Central Music Audition Board, 56
Central Music Unit, 56
Central News Organisation (Now News Services Division), 9
Central Programme Unit, 150
Central Radio Control Room, 166
Central Sales Units (CSU) 120, 121, 124
Central, Sangeet Natak Academy, Award, 59
Central Screening Committee, 168
Central Tape Bank (CTB), 223
Chanda, Ashok, 14 : Chanda Committee (1964-66) (Committee on Broadcasting and Information Media), 14, 45, 73, 118, 190
Chandigarh (*see* Radio Stations)
Channels, 161,202
Charcha, 147, *Charcha Mandals*, 90
Chattarpur (*see* Radio Stations)
Chatterjee, Bankim Chandra,49
Chatterjee, P.C.15
Chatterjee, Suniti Kumar, 226
Chattisgarhi,156
Chayan,228
Chenoy, Sultan,2
Chetty, C. V. Krishnamurty, 1

Children's programme,46, 191; educational, 107
Chief Electorial Officer, 172
China, Soult,97
Chisti, Khwaja Moinuddin,141
Chowdiah, T, 227
Classical Music (*see also* Music), 48
Classics : Hindi, 130 ; Sanskrit, 130
Clubs, Radio : Calcutta Radio Club, 1 ; Madras Radio Clubs, 1 ; Radio Club of Bombay 1
Code : of AIR, 15-16 ; of Commercial Broadcasting,124-6
Commentators, selection of (sports), 168
Commercial advertising, 15, 16, 17 (*see also* Advertising, *see also* next entry)
Commercial broadcasting service, 14, 45, 118, 129, 213, 214, 215 ; advertisement agencies, 123-4 ; Central Sales Unit, 120 ; code, 124-5 ; Commercial Broadcasting Centres (CBS), 118, 119, 12, 121, 123, 124, 127; future, 129 ; Mehra Masani on, 124 network, 118-120 ; organisation, 120-1 ; primary channel, 127 ; rationalisation of rates, 121-3; revenue earned, 122-3 ; rural area, 127 ; sponsored programes, 126-7 ; technical specifications, 125-6 ; Vividh Bharati, 128-9
Communication Research, 188-9
Communist Party, 177
Composers, 137
Composite service, 158
Congress Party, 177
Continuing schemes, 254
Control room, 37-8
Correspondents, 72, 73-4, 78 ; part-time, 73 ; foreing, 73, 105
Cultural ; excahnge, 141-2 ; role, 130-142
Current Affairs, 147
Cuttack (*see* Radio Stations)

DAR, 187,188
DNA, news agency, 74
Dacca, 7, 8 (*see also* Radio Stations)
Daily Sports Service, 160, 165,
Daily T.V. Service, 13-4
Darbhanga (*see* Radio Stations)
Dasakathia, 138
Decentralisation, 27-8
Delhi, 5-6, 7, 8, 139, 153, 154, 156, 172 (*see also* Radio Stations)
Delhi Television Centre, 18, 19, 213
Deputy Director General, 151, 196 ; Regional, 196
Desai, Morarji, 22
Deutsche Welle, 75, 99, 100
Development, planning and, 29
Devotional music, composition, (*see* Music)
Dharmapuri, 203
Dharwar (*see* Radio Stations)
Dialects,156
Dibrugarh (*see* Radio Stations)
Dinkar, Ramadhari Singh, 226
Diphu, 20
Director General, Additional, 196

Director of News Services Division (DNS), 72

Directorate of Transcription and programme Exchange Service (DTPES), 223, 225, Director of, 108

Documentary, 191

Dogri, 68, 69, 156

Doordarshan (*passim*) : Akashvani and Doordarshan Non-lapsable Fund, 213-222; autonomy, 20-1, 25 ; daily service, 13 ; expenditure, 17; Janta Party Government, 19 , 21, 22, 171 ; Kendras, 18, 19, 182 ; policy guidelines, 80-1 ; political broadcasting, 22 ; recommendations for autonomous corporation, 142 ; separation, 19-20

Dramas (plays), 30, 46 55, 60-3, 130, 142, 191 : Audition committee, 60,61 ; auditions, 60-1 ; broadcast, 141-2 ; compositions, 46 ; national programme of, 63 ; payment, 61 ; private participants, 55, 60-3 ; unit, 62, 191-central, 142

Editorial discretion, 79, 80

Educational broadcasting, 30, 46, 106, 117, 191 ; broadcasts, 24 ; Children's 46, 107 ; Fielden's Report on, 106-7 ; future, 117 ; non-formal education,116 ; objectives, 108 ; organisation, 108-111 ; planning, 111-2 ; policy, 107, radio set output, 111 ; role for, 106-117 ; started, 106 ; state wise locations, 109, 110; teachers training, 114-5 ; Units, 107, 109-111, 112 ; university of the AIR, 115-6 ; utilisation, 112-4; workshop on, 117

Election, 170, 176-8 ; mid-term Lok Sabha, 177; state Assemblies, 192, 197

Empire Service, 5 ; receivers, 5

Engineering : Radio, 34-44

Engineering : staff , 190 ; wing, 26-7, 34-44

England,5

English, Second World War news bulletin in 7,

Entertainment, 131, 153

Ethnic group, 156-8

Expenditure, 203-4, 208, 221-2

Europe, 97, 104

Evening programme, 51-2

Extension Officers, 23, 196

External Services, 9, 67, 72, 93-105, 136, 153 ; duration, 95-7 ; foreign staff, 102-4 ; inadequacy, 93-4 ; Indians Overseas, 105 ; interference, 98-101 ; new broadcasting house, 101-2; objectives, 94-7 ; organisation, 104-5 ; plans, 101 ; staff, 102-104, 211 ; started, 93, transmitters for, 97-110

External Services Divisoin, (ESD), 67, 95, 97, 102, 103, 104, 154

FM broadcasting, 211

Faiz, Agha, 224,

Fakhruddin Ali Ahmad, 225

Family planning broadcasting, 15, 182

Far Eastern Bureau, British, 93

Farm broadcasting, 91-2 : and home broadcast, 30, 84-7, 191 ; Farm

bulletin, 87 ; Farm Radio Officers, 23, 85 196 ; Farm Radio Reporters, 85, 86 ; Farm School of the AIR, 91-2 ; Farm units, 84-5, 86, 87
Federal Communication Commission, United States, 170
Festivals and anniversaries, 141
Fielden, Lionel, role of 5, 6, 7-8, 106-7 ; memoirs of (*quote*), 6
Five Year Plans : first, 9-10, 208 ; second, 11, 208 ; third, 12, 208 ; fourth, 15, 17, 101, 208 ; fifth, 211 sixth, 101, 148, 201, 202-12 *see also* Sixth Five Year Plan
Fixed point chart of Radio Stations, 52
Folk and regional music, 18
Folk songs, 133, 134, 150, 157
Foulds, John, 7
France, 25
Freedom fighters, recordings of, 226—7
Freedom of Communication, 25
Frequency, 41-2, 44, 203 : frequency bands, 44; frequency management, 40-41, high, 41; low, 203; medium, 31, 42, 203; very high, 41, 42
French Service, 101, 102

Ganapith Award, (1980), 142
Gandhi, Indira, 14, 22, 76; addressing the Station Directors (1975) (quote), 77-8; inaugurated Yuv Vani, 160
Gandhi, Mahatma; Gandhi Collection, 225, 229; Mahatma Gandhi's voice, 224
Gangtok (see Radio Stations)
Garstin Place, 3
Gauhati (*see* Radio Stations)
General Overseas Service, 101, 104
Gec-stationary Satellite, 43
Charanas, 132
Ghazals, 154
Ghoharbai, 224
Ghose, Pannalal, 136, 227
Giri, V. V., 225
Gopalaswamy, Dr., 5
Gorakhpur (*see* Radio Stations)
Government and AIR, 76-8
Government of India Act (1935), 5
Gohar Jan, 224
Goyder, Cecil, 6, 7
Green revolution, 83
Group listening, 91
Gujarat, 3
Gujarati, 155; Second World War news bulletin in, 7
Gujri, 156
Gupta, Manmath Nath, 226
Gupta, Mathili Sharan, 226
'Gurbani Vichar', 140

Halbi, 156
Hard ware, 149, 213; schemes, 207, 217-20
Harikatha, 150
Harmonium banned, 8
Haryanvi, 156
Headquarters, AIR, 28-9
Hidayatullah, M. 224
High frequency (*see* Frequency)

High frequency band, 100-1
High-power transmitter (*see* Transmitter)
Hilversum (Netherlands), 75
Hindi, 154; lessons, 142; news bulletin, 139
Hindustan Samachar, 74
Hindustani, Second World War news bulletin in, 7
Hindustani music, 56, 128, 130-2, 150 (*see also* Music)
Hirabai, 227
Hmar, 157
Home (General) service, 45, 72
Home Units, 83, 84-5, 86, 87
Hyderabad, 8, 9, 139, 152, 153, 154, 155, 169 (*see aslo* Radio Stations)

INSAT 149
Imphal (*see* Radio Stations)
India Radio Times, 3
Indian Agricultural Research Institute, Allahabad, 5
Indian Broadcasting Company (IBC), 1, 2-4: Capitalisation, 3-5; Chairman, 1; closed down, 4; expenditure, 4; first station of, inaugurated at Bombay, 1; Managing Director, 2, 7; taken over by Government, 4-5
Indian Broadcasting Service, 4, 5
Indian Broadcasting (Engineers) Service, 192, 194, 199
Indian Broadcasting (Programme) Service, 200
Indian Post and Telegraph Company, 4
Indian State Broadcasting Service (new name All India Radio), 6
Indore, 10, 139, 152, 155
Industrial programme composition, 46
Industries and Labour, Department of, 4
Instrumentalists, 137
Intensive Agricultural Distrot Programme, 83
Inter-station relays between Bombay and Delhi, 7
International Frequency Registration Board, 41
International Sports, 165 (*see also* Sports)
International Telecommunication Unit (ITU), 13, 41, 43, 149, 203
Irwin, Lord, inaugurated first station of IBC at Bombay, 1
Iyengar, Ariyakudi Rannanuja, 227
Iyer, C.P. Ramaswamy, 226
Iyer, Madurai M, 227
Iyer, Musiri Subramania, 227
Iyer, T.K. Jairama, 9, 136

Jackson, Sir Stanley, 1
Jagdalpur (*see* Radio Stations)
Jaipur, 10, 139, 155, 156, 169, 172 (*see also* Radio Stations)
Jammu, 9, 10, 153, 156 (*see also* Radio Stations)
Janta Party, 19, 21, 22, 171, 173, 177
Jhansi (*see* Radio Stations)
Jigar Moradabadi, 226
Jinnah, Mohammed Ali, 8

Jodhpur (*see* Radio Stations)
Jolly, H.S., 193
Joshi, T.K., 136
Jullundur, 9, 153, 154, 172

Kabul, 157
Kanada, 155
Kanpur (*see* Radio Stations)
Karnatak music, 56, 131-2, 150 (*see also* Music)
Kashmir, 2, 9; Kashmiri play, 138
Kathiawar, 3
Katz, Elihu, 188
Keonjhar, 20
Keskar, Dr. B.V., 10
Khampur, 27
Khan, Abdul Karim, 227
Khan, Bade Ghulam Ali (*see* Bade Ghulam Ali Khan)
Khan, Bundu, 227
Khan, Faiyaz, 227
Khan, Hafeez Ali, 227
Kirke, an engineer, 5, 7
Kirtan, 138, 150
Kohima (*see* Radio Stations)
Konkani, 155, 156
Kota (*see* Radio Stations)
Kozhikode (*see* Radio Stations)
'Krishi Jagat', 92
Kurseong, (SW), 13
Kuwait, 75

Lahore, 6, 8
Lawrence, Lord Pethick, 225
Lepcha, 156
Licence fee: Radio, 220 ; Television, 220
Light music, 137-8 (*see aslo* Music)
Linguistic minorities, 155-6
Linlithgow, Lord, 6
Listeners, 95: break up, 98-9; news bulletins, 71; pattern, 178; political parties, 177; survey, 53
Listening, 53-4, 71; group, 91
Local Audition Committees (LAC), 58-9
Local radio, 210-11
Low Power Transmitter (*see* Transmitter)
Lucknow, 7, 8, 139, 153, 154, 156, 172; regional news bulletin (Hindi) from, 10 (*see aslo* Radio Stations)

Madras, 1, 8, 11, 139, 155, 172 (*see also* Radio Stations)
Madras Radio Club, transmitter began (July 13, 1924), 1 (*see also* Club)
Magadhi, 156
Mahmood Shyam, 155
Maithilli, 156
Malaviya, Madan Mohan, 226
Malyalam, 155
Management, frequency, 40-1
Mangalore (*see* Radio Stations)
Manila, 75
Manipur, 156
Mao, 157
Marathi, 152, 155; Second World War news bulletin in, 7
Marconi Company, 1, 5, 83

Martin Luther King, 225
Masani, Mehra, 9, 124, 170-1, 190
Mascarenhas, Dr. T., 227
Mathur, J. C., 10, 135, (*quota*) 130, 134
Mathura (*see* Radio Stations)
Media : policy guidelines, 80-2; role of Government, 80-2
Medium Frequency (MF) Plan, 43
Medium Wave, 12, 13, 149: Allepy, 17; Dibrugarh, 47; expansion plan, 12-3; Jodhpur, 17; Simla, 17
Memorial Lectures, 147
Menon, K.P. Keshava, 227
Menon, Dr. Narayana, 9
Microphones, 35-7; placement, 35-6
Mid-term elections (Lok Sabha) (1980), 176-8
Ministerial staff, 190, 201
Minorities, broadcasting, 130, 152-9
Mitra, Ashok, 15
Mixed fare, 49
Mizo, 157
Mobile units, 183-4
Mogra, 27
Monitoring service, 75
Morning fixtures, 49-50
Morroco, 101
Moscow, 75, 99
Mountbatten, Lord Louis, 8, 225
Mukherjee, Dr. Jadugopal, 226
Mukherjee, Shayama Prasad, 226
Munshi, K. M., 226
Music (*passim*): annual competition, 58; artists, 56, 59-60, 130-2,197; audition, 56-60; Audition Board (MAB), 56, 57, 58; central music unit, 56; classical, 46, 48, 128, 130, 136, 152, 190 (Chanda committee on, 48); devotional, 46, 128, 141; film, composition, 45-6, 47, 128; folk, 18, 46, 58, 128, 130-3, Hindustani, 128, 130-2 150; Karnataka, 131-2, 150; light, 46, 58, 137, 191, National programme, 9, 45, 46, 223; regional, 18, 128, 130; Western, 46, 152
Musicians, fees for, 54-60
Mysore, 5, 8, 9, 143, 153; (Akashvani) broadcasting began in, 5

Nagamise, 157
Nagarcoils, 210
Nagpur, 9, 139, 143, 149, 153; regional news bulletin (Marathi) from, 10 (*see also* Radio Stations)
Nagpuria, 156
Naidu, Sarojini, 225, 226
Nair, Sankaran, 226
Najibabad (*see* Radio Stations)
National Adult Education Programme, 116
National Broadcast Trust, 21
National Channel, 148
National integration, 143, 159
National News Service, 130
National Newsreel, 146
National Orchestra of AIR (1952), 9

National programmes, 132, 143-51: adult education, 116; classics, 140; drama, 30, 55, 60-3, 130; folk and regional music, 18; music, 9, 145, 146, 223; operas, 10; plays and features, 10; tales, 10, 64, 145

National Programme of Music, first (1952), 9

National Programmes of operas, plays and features, 10

National Programmes of talks (English), 10

National Symposium of poets, 142; first, 10

(*TH*) *Natural Bent*, autobiography of Fields, 6

Natya Sangeet, 150

Nautankis, 88, 138

Nehru, Jawaharlal, 8, 12; speeches of, 224, 225, 229

Nepal, 75, 97

Nepalese, 155

Nepali Service, 12

New Zealand, 97

News agencies, 74-5 (*see also* Agencies)

News bulletins: Arunachal, 68, 69; Assamese, 69; Bengali, 7, 69; central, 68, 71; dogri, 68, 69, 156; editorial, 79-80; English, 7, 68; external services, out put, 71; Gujarati, 7, 67, 69; Hindi, 7, 10, 68, 139; Home service, out put, 68-71; Kanada, 69; Kashmiri 68, 69; Marathi, 7, 67, 70; Malayalam, 69, 71; Nepali, 70; objectives, 76-8; Orriya, 70; Punjabi, 70; Pastu, 7, 67; regional, 10, 71; Sanskrit, 18, 19, 70, 139, 140; Sindhi, 70; Tamil, 7, 67, 70; Telugu, 7, 67, 70; Urdu, 68, 70, 145

News-reel, Radio, 10

News room (General), 72

News Readers-cum-Translation, 72, 197, 198

News Services Division (earlier Central News organisation), 9, 67, 82, 102, 104; agencies, 74; Chanda committee upon, 73; established, 67; organisation, 72-3; out put, 68-71; policy guidelines, 80-2; regional news unit, 71, 73; Verghese Study Group, 73

News Valves, 76-8

Non-formal education, 113 (*see also* Education)

Non-Lapsable Fund (NLF) (Akashvani and Doordarshan) (Commercial Services Revenue) Non-Lapsable Fund), 213-22: balance in the fund, 219-20; Committee 215, 224; expenditure, 221-2; hardware schemes, 217-8; income, 220-1, objectives, 213-6; operation, 214; soft ware schemes, 216-7

North-West Frontiers Province, 5

Old masters, recordings of, 227

Olympics games, 127, 165

Operas, National Programme, 10

Organisation and control, 23-33

Outlay, 203-5, 207-8

Overseas Communication Service (OCS), 166

Overseas Services, General, 14, 75

PTI, news agency, 74, 75
Pakistan, 8, 97, 99, 153
Paite, 157
Panaji, 156
Panikar, Dr. K. M., 226
Pant, Govinda Ballabh, 226
Parabani, 20, 209
Parthasarthy, G., 22; Parthasarthy Committee, 22
Party Election, broadcast, 21-2, 170-5
Pashtu, Second World War news bulletin in, 7
Patel, Sardar Vallabhbhai, 225; memorial lectures (on), 10, 147
Patna, 9, 139, 153, 154, 156, 169 (see also Radio Stations)
Peking, Radio, 99
Personnel Management, 190-201,
Perspective plan, 203, 205, 209, 210
Peshawar, 8
Piara Qawal, 224
Planned development
(Planning & development), 9-10, 29, 151
Plays : audition, 62-3; folk, 88; Kashmiri 138; national programme 62-3, 145; Radio, 62-3; Sanskrit, 140
Playwrights, 62-3
Policy guidelines for media, 80-2
Political (Party) broadcasts, 21-2, 170-80 : Elections Commission's recommendations, 171, facilities to parties, 170, 171-3, 176, 177; influence, 173-4; Janta Party Government, 171; L.K. Advani, 22; listening, 171-2; Lok Sabha, 176-7; percentage of listening of views, 172, 174, 176; practical utility, 178-9; telecasts, 174-6; Vasant Sathe, 22
Political education, 170, 176
Political parties, 170 *passim*
Port-Blair (*See* Radio Stations)
Prasad Geet, 223
Press, Comments on, 68
Press Trust of India (PTI), 74, 75
Primary Channel, 127
Producer (S), 105, 135, 136, 142, 151, 191, 194, 195, 196, 200 : categories of, 23; role of, 23, 24
Production, 61-2
Production Assistant, 130, 190, 191, 194, 197
Programme Advisory Committees (PACs), 33, 66
Programme Assistants, 195
Programme Exchange Library, 224
Programme Exchange Unit, (PEU), 11, 223
Programme Executives, 23, 105, 192, 195, 200
Programme officers (see Producers)
Programme staff, 190
Programmes, 45, 54, 152-59 : afternoon, 50; Akashvani Annual Award, 54; classical music, 48; Composite service, 153 ; Composition of 46; content, 146-7; Dialects, 156; ethnic groups, 156-8; evening, 51; fixed-point chart, 52;

hardware, 149; hours of, 45; imposition, 145-6; inadequate, 147-8; linguistic minorities, 155-6; listening, 53-4; memorial lectures, 147; minorities, 152-9; mixed fare, 49, morning fixtures, 49-50; national channel, 148; percentages, 47; planning, 151, Punjabi, 155; short wave relay, 144-5; Sindhi, 154-5; soft-ware, 150; transmission hours, 45-6; trends, 48, Urdu, 152-154; youth and sports, 160-9
Private Artists (*see also* Artists) : Drama, 60-3; Music, 56-60; plays, 62-3; talks, 64-5
Propagation, 41-2
Public access, 65-6
Pune, 10, 90, 139, 191; Television Centre, 18 (*see also* Radio Stations)

Quaran recitation, 140
Qwalies, 154

RMUs, 72, 73
Rabindra Sangeet, 150
Radhakrishnan, Dr. S. 225
Radiator, 39
Radio Australia, 75, 100
Radio Baghdad, 75
Radio Bangladesh, 75
Radio Class, 66
Radio Club of Bombay, 1
Radio Clubs (*see* Clubs)
Radio engineering, 34-44
Radio France, 100
Radio Israel, 75
Radio Kabul, 75
Radio Krishi Shiksha, 92
Radio licence, 3
Radio Moscow, 100
Radio news-reel, 10
Radio Pakistan, 75
Radio Peking, 75, 100
Radio Rural Forums, 11, 12, 66, 89-91 (*see also* Rural Broadcasting)
Radio Sangeet Sammelan, first, 10, 132-5
Radio Stations : Adilabad, 209, 210, Ahmedabad, 9, 119, 139, 153-4; Aijwal, 14, 157; Aligarh, 17, 27, 211, Allahabad, 9, 139; Ambikapur, 20, 156; Amritsar, 18; Aurangabad, 8, 9, 10, 19; Bangalore, 139, 149, 153, 169, 211; Baroda, 5, 149; Bhopal, 11, 139, 153, 154, 155, 169, 172; Bhubaneshwar, 172; Bombay, 1, 7, 11, 139, 153, 155, 156; Calcutta, 1-3, 7, 119, 139, 153, 169, 172; Calicut, 139, 191; Chandigarh, 13, 119, Chatterpur, 19, 156, 203; Cuttack, 9, 139, 169; Darbhanga, 19, 156; Delhi, 5, 7-8, 119, 139, 153, 154 156, 172; Dharwar, 9, 139, 153, 191; Dibrugarh, 17, 157, Gangtok, 156; Gauhati, 9, 10, 139, 157, 169; Gorakhpur, 8, 156; Hyderabad, 139, 152-156; Imphal, 13, 157; Indore, 139; Jagdalpur, 20, 156; Jaipur, 10, 139, 155, 156, 169, 172; Jammu, 10, 153, 156; Jhansi, 203; Jodhpur, 155; Jullundur, 9, 153-4, Kanpur, 13, 119; Kohima, 13, 157; Kota, 210; Kozhikode, 9; Lucknow, 7, 139, 153, 154, 156, 172; Madras, 11, 139, 155, 172; Mangalore, 156; Mathura, 156; Mysore, 5,

8, 143, 153; Najibabad, 20; Patna, 9, 139, 153, 154, 156, 169; Port Blair, 13; Pune, 10, 90, 139, 191; Raipur, 10, 27, 139, 154-5, 156; Rajkot, 10, Ranchi, 154-156; Rewa, 19, 70; Rohtak, 19; Ratanagiri, 19, 20; Shillong, 157; Sholapur, 210; Sikhar, 18; Simla, 10, 156; Srinagar, 9, 10, 154, 169; Surat, 209; Trivandrum, 8, 139, 155, 169; Tiruchirapalli, 7; Vijayawada 9, 139, 155, 169

Rahimtoola, Sir Ibrahim, 1

Raipur (*see* Radio Stations)

Rajagopalachari, C. 225

Rajasthani, 156

Rajendra Prasad, Dr. 225 ; memorial lectures , 147

Rajkot, 10, 27, 138, 154, 155 (*see also* Radio Stations)

Raman, Dr. C.V., 226

Ramcharit Manas, 140

Ranchi (*see* Radio Stations)

Rangoon, 3, 75

Ratanagiri (*see* Radio Stations)

Ravi Shankar, Pandit, 9, 136

Regional languages, 130, 138-9, 140

Regional News bulletins, 10 (*see also* News bulletins)

Regional News Units, 71-3

Regional Programme Production Centres, 150

Regional service, 202, 209-10

Regional station, transmission hours, 45-6

Rehman, Habibur, 227

Religious broadcast, 140-1

Report on the Progress of Broadcasting in India (1939) (*quote*), 7

Reuter, news agency, 74

Rewa (*see* Radio Stations)

Rohtak (*see* Radio Stations)

Rural and Farm programmes, 24

Rural broadcasting, 5, 83, 92; farm and home units 84; farm school of the AIR 91-92; impact of listeners group 91-92; non-formal education, 116; organisation, 84; Political parties, 177-178, 179; radio rural forums, 89-91; role of, 83; rural forums 11-12, 89-91; rural programme, 87-8; started, 5; survey 88-89

Rural forums (*see* Rural broadcasting)

Rural Functional Literary Project Centres (NFE Centres), 116

Rural programmes (*see* Rural broadcasting)

Rural Programme Advisory Committee, 86

SITE programme, 19

SW transmitters, 211-2

Sahitya Samaroh, 10

Samachar Bharati, 74

Samayiki, 68

Sangeet Natak Akademi, State, 59, 135

Sangeet Sammelan, 146

Sanskrit news, 18-9, 139, 140

Sanskrit plays, 140 (*see also* Plays)

Sardar Patel Memorial Lecturers 10, 147

Sastri, Emani Shankara, 136
Sastri, Srinivasa, 226
Satellite systems, 43-4
Sathe, Vasant, 22, 92
Saudi Arabia, 101
Script writer (*see* Assistant Editor)
Second World War news bulletins, 7
Sheikh, Ayyaz, 155
Shillong (*see* Radio Stations)
Sholapur (*see* Radio Stations).
Short wave, 7-8, 143, 144-5; Aligarh, 17, 27; Bhopal, 11, 169; Bombay, 11; Delhi, 7; Kurseong, 13; Lucknow 7; Madras, 11; Nagpur, 143; Ranchi, 11; Sikkimese, 155; Simla, 10, 156
Sikhar (*see* Radio Stations)
Sikkim, 2
Silchar, 18
Simla (*see* Radio Stations)
Sindhi programme, 154-5
(*see also* programme)
Sixth Five Year Plan, AIR's, 202-212 : additional channels, 212; FM broadcasting, 211; final plan, 205-7; local radio, 210-11; past performence, 207-9; perspective plan, 203-5; problems, 202-3; regional services, 209-10; SW transmitters, 211-12; transfer to NLF, 207
Slow-speed news, 17
Smith, Anthony, 25
Sodepur Ashram, 225
Software, 150, 207, 213, 216-7,219
'Songs of Nation Builders' (Annual folk music festival), 11
Sound, 34-7 : Archives, 223; library, 37, 224; microphones, 35-7; sources, 34-5; studio, 35
South-East Asia, 97, 102
Soviet Union, 97
Sponsored programme(s),. 122, 124, 126-8; duration, 126; sports, 127, 164
Sports and Games, broadcasting; 127, 145, 164-9; Appu's Sports Club, 169; Asiad, 9th, 29, 166, 168, Commentaries, 145, 165, 166; Commentators, 168; coverage, 167; daily sports service, 160, 165; facilities, 166-7; fixtures 164-5; future, 168-9; international, 165; magazine, 164; news, 164; newsreel, 164; olympic, 127; sponsored, 127, 164, sports cells, 169
Spot light, 68, 145, 146, 147
Sri Lanka, 75
Srinagar, 9, 10, 154, 169; Srinagar T.V. Centre, 18
(*see also* Radio Stations)
Staff, 190-201
Staff artists, 18, 22, 198-9 (*see also* Artists)
Staff Inspection Unit (SIU) of Finance Ministry, 190
Staff Training School, 9, 12
Staff Training Institute, 30
State Sangeet Natak Akadamies,135
(*The*) *Statesman*, 3
Tiruchirapalli (*see* Radio Stations)
Transmitting stations, 39-40,

CORRIGENDUM

Page	*For*	*Read*
55 line 28	12744	1622
57 line 22	audit/on	audition
61 line 30	adopters	adapters
68 after line 7	—	1800 hrs. 5 mts.
69 after line 9	—	2305 hrs. 5 mts.
71 para 2, line 1	man	main
85 line 13	thing	things
99 line 6	early	relay
131 para 2, line 8	reach	remain
133 para 2, line 2	small part in encouraging the folk and traditional music of this cuss	annual festival was also the occasion of a symposium to discuss
138 para 2, line 14	has	had
147 line 1	the	The
149 last line	out	but
152 last line	transmitters	transmissions
162 para 2, line 9	Rama	Ramu
163 line 6	town	towns
170 line 7	House of Commons, in	House of Commons. In
170 line 16	all	at
176 No. 8 of the Table	Install	Instill
185 para 2, line 1	basis on	basis of
189 line 9	receive	received
194 para 2, line 5	go	goes
197 para 1, line 6	post	past
198 para 2, line 3	out	but

8 DPD/82

Page	*For*	*Read*
198 para 2, line 6	the	them
203 line 20	gaps.	gaps."
214 Below 1981-82 (RE)		Balance : 48.57
218 para 2, line 2	effect	effort
219 last two lines	the end of 1981-82 as shown in para one above. Assuming that This would be in addition to carry forward of 48.57 crores at	This would be in addition to carry forward of 48.57 crores at the end of 1981-82 as shown in the table p. 214.
229 line 12	arising	airing
229 line 13	though	thought
235 Table 1.1 Srinagar line 3	Channel B	Commercial
235 Table 1.1 Srinagar line 5 to be deleted		
236 Table 1.1 Bhopal line 3	10 kw mw(1233khz)	1 kw mw(1233 khz)
237 Table 1.1 Bombay line 5	Vividh Bharati/ External: Experimental	Vividh Bharati/ External
237 Table 1.1 Bombay line 6	15 kw (ERP) FME (107.1 Mhz)	15 kw(ERP) FM (107.1 Mhz) Experimental
239 Table 1.1 Ajmer line 1	As in Jodhpur	As in Jaipur
239 Table 1.1 Madras line 5	15 kw (ERP(FM) 107.1 khz)	15 kw(ERP) FM (107.1 Mhz).... Experimental
241 Table 1.1 Calcutta line 4	Channel B	Commercial

Page		For	Read
241	Table 1.1 Calcutta line 7	594 Day 1134 Night	594 khz Day 1134 khz Night
243	Table 1.2 Col. 3 • Serial No. 21	99% —	80% Area covered: 80 %
243	Table 1.2 Serial No. 22	—	Area covered: 99%
248	Table 4.2 Heading	1982	1980
266	Table 6.2 Dibrugarh	nepmese	Nefamese
268	Table 6.2 Imphal	Thadak	Thadau
268	Table 6.2 Kohima	Sanglam	Sañgtam
269	Table 6.2 Calcutta	Santhanl	Santhali
278	Table 6.7 Heading line 1	Sectioned	Sanctioned
328	Table 13.2 Serial No. 10	Ahmedabad	Aurangabad
328	Table 13.2 Serial No. 11 line 3	Kabiri	Kabui

Travancore, 2
Tribal Dialects, 156-7
Tribal programme, composition, 46
Trivandrum, 8, 139, 155, 169
'Trust with destiny' (famous speech of Jawaharlal Nehru), 8
Tulsidas, 40
Tulu, 156

UNESCO, 90, 117
UPI news agency, 74, 77
US regional wire services, 77
Udipi, 20
United kingdom, 97
United News of India (UNI), 74
University of the AIR, 115-116
Urban Programmes, 87-8
Urdu Service (programmes) 12, 14, 152, 153-4, 155; majlis, 12; news, 68, 70; programmes, 152-4
Uttar Pradesh, 203

VOA, (Voice of America), 75, 99
Vadya Vrinda, 136-7
Vallathol, 226
'Vandana', 140
Vande Mataram, 49
Verghese, B.G., 21; Verghese Study Group, 73
Vijayawada, 9, 139, 153, 191 (*see also* Radio Stations)
Vinoba Bhave, 226
Vividh Bharati (service), 11, 13, 45, 120, 128-9, 137; commercial service, 15, 128, 129; out put, 45
Vocalists, 137
Vocational guidelines programme, 162
Voting behaviour, 21, 22, 74, 180

Warekan, Mama, 226
West-Asia, 97, 104
West Germany, 25
Wire Broadcasting service, 12
Women's programme, 46, 191
World Administration Radio Conference, Geneva, 13, 100
World Radio TV Handbook, 100
World War, Second, news, bulletins in different languages, 7

Yakshgana, 138
Yashpal, 226
Youth, programmes for, 160-9 (*see also* Yuv Vani)
Youth Channel (*see* Yuv Vani);
Yuv Vani (Youth Channel), Service, 16-7, 115, 160-4; as elitist, 162-3; channels, 17, 161; features, regular 162; for youth, 163-4; freedom, degree of, 162, inauguration of, 160; objectives, 161-2, 163; stations, 160-1; vocational guide programme, 162

Zia, General, 75

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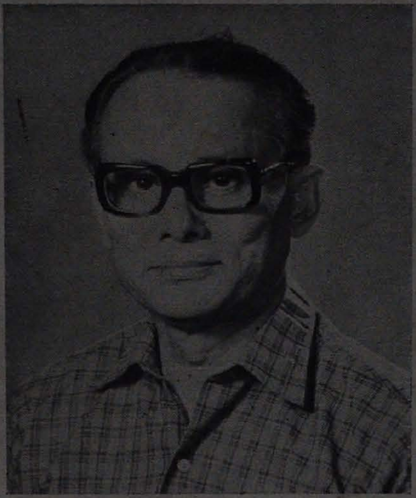

Mr. U. L. Baruah started his career as a freelance broadcaster during the Second World War. He joined All India Radio at Calcutta as a Programme Assistant in 1945. He soon moved to his home state Assam, to set up radio stations at Shillong and Gauhati in 1948. Mr. Baruah worked at a number of AIR Stations before moving to the top. He was Assistant Station Director at AIR Hyderabad and Delhi, held charge of Cuttack and Allahabad stations, before being appointed Station Director at AIR, Trivandrum (Kerala) in 1962. As a Director of the Gauhati Station in Assam, he helped to put up radio stations in the border regions of North-Eastern India, during 1965—70. In 1970 he moved to Delhi to become the Director of the External Services Division. He was Director of the Delhi Station, before becoming Deputy Director-General in 1976, and Director-General in the year 1979.

Mr. Baruah who was intimately connected with the development of the AIR network, represented the organisation in a number of international forums of broadcasters, including the Asia Pacific Broadcasting Union and at the Committee for co-operation of the broadcasting organisations of the non-aligned countries.

After retirement from AIR in 1981, Mr. Baruah joined an industrial undertaking in Gauhati, as its Chief Executive. A first class M.A. in History from the Calcutta University, Mr. Baruah has wide interests. He writes regularly on media problems and communications issues.

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